

# THE ILLUSTRATED LONDON NEWS

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## A GREAT POPULAR WELCOME FOR THE KING AND QUEEN IN THE EAST-END OF LONDON: THEIR MAJESTIES IN THE MILE END ROAD DURING THE DRIVE ON THE THIRTY-FOURTH ANNIVERSARY OF THEIR WEDDING-DAY.

On July 6, the thirty-fourth anniversary of their wedding-day, the King and Queen drove through the East-End of London, there to inspect the works of the London and North-Eastern Railway Company at Stratford. All along the route there were the heartiest demonstrations of welcome from the crowds stretching

continuously along the Mile End Road, the Bow Road, the Stratford High Street, and Broadway, the Grove and Leyton Road; and flags were flown from many buildings large and small. Their Majesties drove by motor-car to the People's Palace and then entered an open carriage. They were attended by the Home Secretary.





By G. K. CHESTERTON.

IN a popular daily paper a challenge was recently offered to certain views of England I have often expressed on this page. I do not mean that it was merely addressed to me; but the author, Dr. J. M. Bulloch, can hardly have been unconscious of a school of thought to which I belong. It was about the nine-hundredth anniversary of William the Conqueror. After mentioning that monarch's family connection with "a northern race of pirates," the writer goes out of his way to say that this pedigree "gives the lie to a great deal of nonsense talked of recent years, largely from the theological bias, about the influence of 'Mediterraneanism' on our island selves." I confess I feel myself moved to reply to this remarkable pronouncement. I have often maintained on this page the paradox that England has been a civilised country—or, in other words, that it has been influenced by the Mediterranean civilisation. Dr. Bulloch is, of course, quite entitled to cling to the hope that his country was of entirely barbarous origin. But "lie" and "nonsense" are strong words, and somewhat provocative, to say nothing of that last extreme of virulent denunciation which consists in calling a man theological. But he need have no fear. I shall not need in this case to invoke any thunders of theology. I am quite content to reply to Dr. Bulloch by invoking the very simplest facts of history.

Before I begin, may I remark on something that concerns not the article, but rather the newspaper. It seems that the new function of the newest journalism is to serve up the stalest history. The article is adorned with a portrait of William the Conqueror which I remember adorning in my infancy the faded but florid engravings inherited from the first Victorians, the very vaguest period of historical conjecture on the Middle Ages. Their idea of William the Conqueror was rather like Garrick's idea of Macbeth; and in their pictures the crowns and helmets of six different centuries appeared in comfortable confusion. It is, of course, a fancy portrait of William; nobody could expect a contemporary portrait, in the modern sense, of an eleventh-century man. Yet, as it happens, there really is something like a contemporary or nearly contemporary portrait—very crude and conventional, of course, but sufficiently individual to be instantly identifiable when it occurs in different places in the same series. It is in the Bayeux Tapestry, and represents a sturdy, round-headed, short-haired, clean-shaven man, rather more like a Frenchman than a Scandinavian. Anyhow, in the newspaper we have something not only more fictitious, but much more conventional. The fancy portrait of William is not all my fancy painted him, and looks like a sleek and rather blonde Jew. It is pleasant to have memories of childhood revived in this way; but it amuses me to see the somewhat defective spelling-books of my nursery reappearing as the great democratic culture of the future. However, Dr. Bulloch's history is certainly of the same date as the illustration.

Now, when I assert "the influence of Mediterraneanism upon our island selves," I do not need to depend on any debates either about Normandy or Norway. I only need an elementary education in the literature and the cultural history of England. It is impossible to know anything about English literature without knowing all about an incessant and insistent Mediterranean influence pouring upon us more steadily than the Gulf Stream. It is the same whether we begin with Alfred translating Boethius or with Chaucer imitating Boccaccio. You cannot separate Spenser from Ariosto any more than you can separate Keats from Spenser. Shakespeare did

not think it nonsense to be influenced by tales of Venice and Verona—towns which are, alas! situated in the neighbourhood of the Mediterranean. Byron and Shelley did not think it nonsense to throw an occasional glance at Italy or Greece—promontories which have the misfortune to project into the Mediterranean. But until the Germans began to blow their own trumpet in the nineteenth century (and it proved something of a trump of doom) there were very few Englishmen who ever thought of being as much interested in the half-barbarous North as in the humanistic South, or of concentrating on the fjords of Norway instead of the canals of Venice. But the truth of this tradition is found not only in literature but in language, and even common conversational language.



ASSASSINATED ON SUNDAY, JULY 10: MR. KEVIN O'HIGGINS, MINISTER FOR JUSTICE AND EXTERNAL AFFAIRS IN THE IRISH FREE STATE.

Mr. O'Higgins was murdered on July 10 while walking to twelve o'clock Mass in Booterstown Roman Catholic Church, which is about four miles from Dublin. The outrage seems to have been perpetrated by three men, with two others acting as scouts. The official account states that he was shot at about 11.55 a.m.; and death occurred at a quarter to five. Mr. O'Higgins, who was thirty-five, was the youngest surviving son of the late Dr. T. Higgins, Coroner, of Stradbally, Queen's County, who was murdered in 1923 in his own house by unknown men. He was regarded as the strong man of the Free State, and he was President Cosgrave's right hand, one of the most active and one of the most fearless of Ministers. He was a nephew of Mr. "Tim" Healy, the Governor-General of the Free State. Originally, he intended to be a solicitor, but he did not complete his course. He was, however, called to the Irish Bar after he had become Minister for Justice. In 1921 he married Miss Bridget Mary Cole, of Dublin, and he leaves two children. In 1922 he became Minister for Justice and Vice-President of the Executive Council, and last month he became also Minister for External Affairs.

I defy anybody to say that any educated Englishman in any age up to the present rise (and fall) of Prussia would not have counted his education as coming from the Romans and Greeks rather than from the Goths and Vandals. A man once sent me a book full of these Teutonic theories (now politely called Nordic theories) about the English nation—a book that bore the cheery title of "By Thor, No!" I pointed out to him, at the time, that the very phrase upset the whole of his case. No Englishman in all recorded history ever said "By Thor!" But hundreds and thousands of Englishmen have really said "By Jove!"

But, though my belief in the Mediterranean culture of this country does not depend on any isolated individual like William of Falaise, or even on any particular episode like the Battle of Hastings, I am quite ready to justify it even in relation to these things. It is quite true that William was descended from a northern pirate; but he was descended through several generations of men married presumably to French wives, and his own origin was notoriously local to the point of laxity. He is just as likely to have inherited his character from the tanner as from the pirate. But if it be insisted that his military and ruling qualities can only have been inherited from a pirate, the point is not so very difficult to test. It seems a rather alarming principle in any case. It would seem distressing if each of us should have to look for a burglar in the family before we could hope to show any vigorous qualities or political talents. But even if it be necessary that a great man should be descended from scoundrels, it is certainly not necessary that he should be descended from Scandinavian scoundrels! Early mediæval history, and even early English history, offers us more than one man of the militant type of the Conqueror. There were Henry of Anjou and the Plantagenets, for instance, who came out of the very heart of France and displayed a good deal of energy. Indeed, they displayed so much energy that St. Bernard (I regret to say) addressed to them the gratuitous information: "From the Devil you came and to the Devil you will go." But even when St. Bernard said they came from the Devil, he never went so far as to say they came from the Nordic Race. Anyhow, there was many a mediæval prince of the type of Henry II. doing much the same work as William the Conqueror. Was he also a Swede in disguise?

Next, if we put aside the merely personal question of the mixed blood of the Conqueror, there cannot be the smallest doubt about the almost unmixed character of the Conquest. William did not bring Scandinavian ways into England; I do not know a single thing that he did there that could be called Scandinavian. What he emphatically did do was to introduce "the influence of Mediterraneanism on our island selves." He introduced an Italian Archbishop, in days when the Archbishop counted in many respects more than the King. He introduced a vast number of things, intentionally and unintentionally, which were parts of the southern civilisation—for instance, Jews. And it must always be remembered that William the Conqueror really does stand at the beginning of the united and corporate thing that we call England. It might be maintained that there were English before the Conquest, but hardly England before the Conquest. I do not think there is any proof that the feudal quarrels of Saxon and Danish Earls would ever have made the particular unity by which we live. It is rather unfair to the Conqueror to call him a Conqueror; he has some claim to be called a Founder. It is quite true, as Dr. Bulloch says, that he left many local things unaltered; but that is true of any wise founder; and a man who is unwise does not often found anything. But, anyhow, this sort of history is no use nowadays. You do not turn the Norman

Conquest into a Norwegian Conquest by showing that the leader of the French army had a little Norse blood; and if you cannot do it in the case of the Conquest you can do it even less with the whole course of English culture through the ages. It is not a question of England being inferior to France or Spain; it is a question of all of them being the children of Rome and the grandchildren of Athens. But there are still people, like this critic, who are passionately anxious to be descended from pirates and not from poets and sages; and seem, at any rate, to prefer the "influence" of thieves to that of theologians.



# THE ROYAL VISIT TO SCOTLAND: THE KING AND QUEEN IN EDINBURGH.



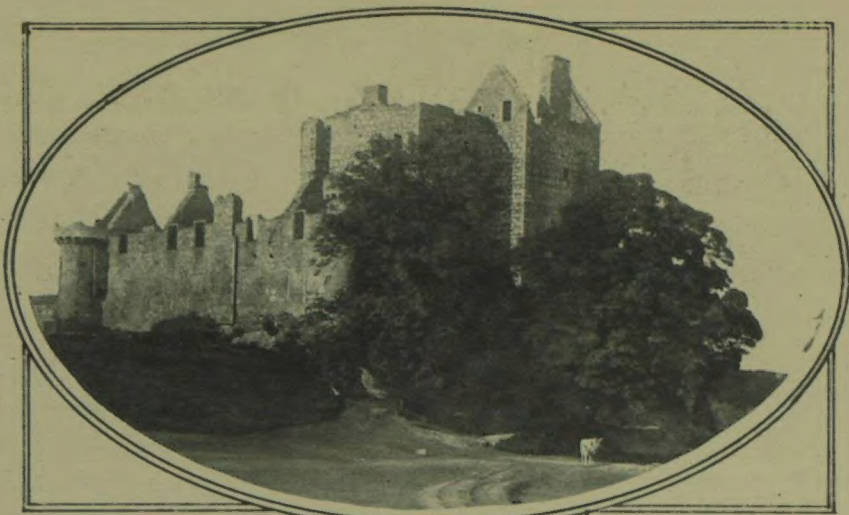
A MONUMENT WHICH COMMEMORATES NOT ONLY THE SCOTTISH MEN AND WOMEN WHO SERVED IN THE WAR, BUT ALSO "THE HUMBLE BEASTS THAT SERVED AND DIED": THE SCOTTISH NATIONAL WAR MEMORIAL IN EDINBURGH.



ON THE SUNDAY AFTER THEIR ARRIVAL AT HOLYROOD PALACE: THEIR MAJESTIES, ACCOMPANIED BY PRINCESS MARY AND VISCOUNT LASCELLES, AT ST. GILES' CATHEDRAL FOR DIVINE SERVICE.



ROYAL INTEREST IN EDINBURGH'S HOUSING SCHEMES: THE KING AND QUEEN VISITING CORPORATION HOUSES ON THE LOCHEND ESTATE.



THE SCENE OF THE SCOTTISH HISTORICAL PAGEANT, WHICH THE KING AND QUEEN ARRANGED TO ATTEND ON JULY 14! THE RUINS OF CRAIGMILLAR CASTLE, NEAR EDINBURGH, WHOSE EARLIEST RECORD DATES FROM 1137.



CHEERED ON THEIR WAY: THE KING AND QUEEN DRIVING FROM HOLYROOD PALACE TO THE PRESTONFIELD HOUSING SITE—ARTHUR'S SEAT IN THE BACKGROUND; AND PART OF THE OLD TOWN ON THE LEFT.

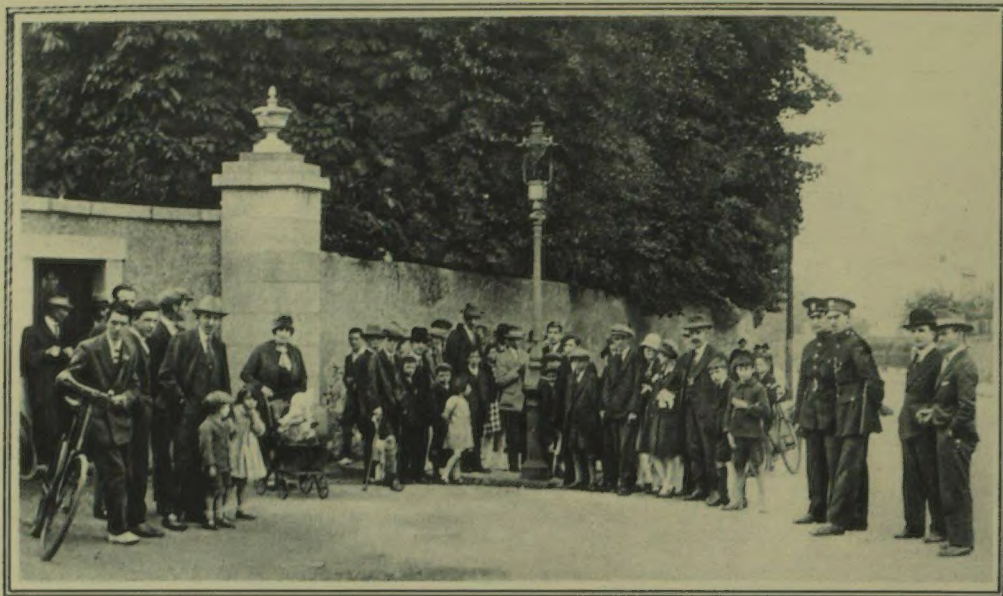


PASSING THE MERCAT CROSS, EDINBURGH: THE KING AND QUEEN ON THEIR WAY TO SAINT GILES'S CATHEDRAL, TO ATTEND DIVINE SERVICE.

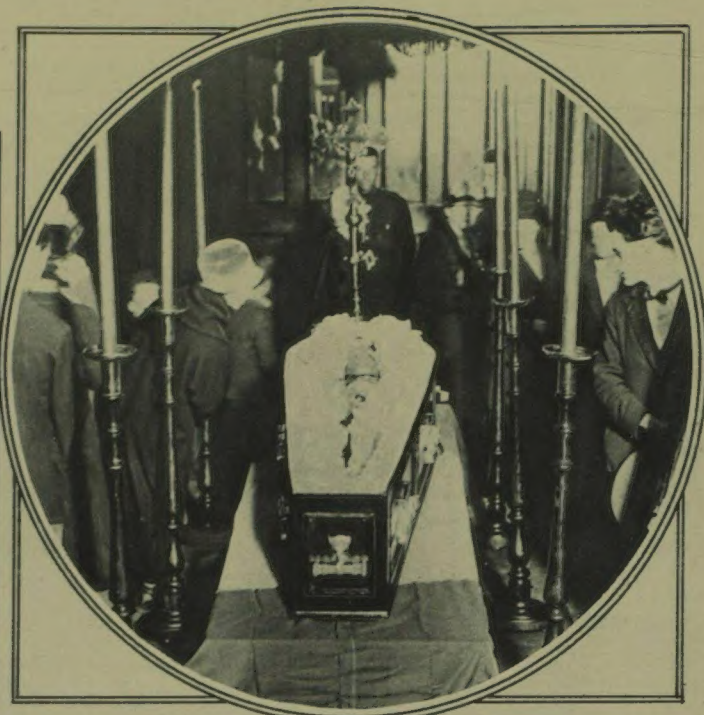
It was arranged that the Prince of Wales should open the Scottish National War Memorial on July 14, and that after this ceremony the King and Queen should visit it and be conducted over it by his Royal Highness. The Memorial occupies a site over the highest point of the Castle Rock, which emerges from the floor of the Shrine, at the spot on which stood the Chapel of Saint Mary, founded by David I. It consists of a Hall of Honour, with an inner shrine; and it commemorates not only those Scottish soldiers who fell in the Great War, but the Women's Services and "The humble beasts that served and died," including camels, mules, horses, reindeer, oxen, elephants, dogs, and "The Tunnellers' Friends"—canaries and white mice.—On July 11, their Majesties drove to the Prestonfield area of Edinburgh, where the Corporation are about to erect six hundred houses; inspected houses of the Prestonfield scheme; and visited the Lochend area.—"Mercat," it may be added, is the same as "market"; and in Evelyn, under the date February 20, 1645, is, for instance: "This was formerly the Circus, or Agonales, dedicated to sports and pastimes, and is now the greatest mercat of ye City."



# IRELAND ; ENGLAND ; CANADA : PHOTOGRAPHIC RECORDS OF EVENTS AT HOME AND ABROAD.



THE ASSASSINATION OF MR. KEVIN O'HIGGINS, THE IRISH FREE STATE MINISTER: THE SPOT WHERE THE MURDERED MAN FELL.



THE LYING-IN-STATE OF MR. KEVIN O'HIGGINS IN THE MANSION HOUSE, DUBLIN: THE BODY IN THE HABIT OF A TERTIARY OF MOUNT CARMEL.



THE ASSASSINATED FREE STATE MINISTER WITH HIS WIFE: MR. KEVIN O'HIGGINS AND MRS. O'HIGGINS.

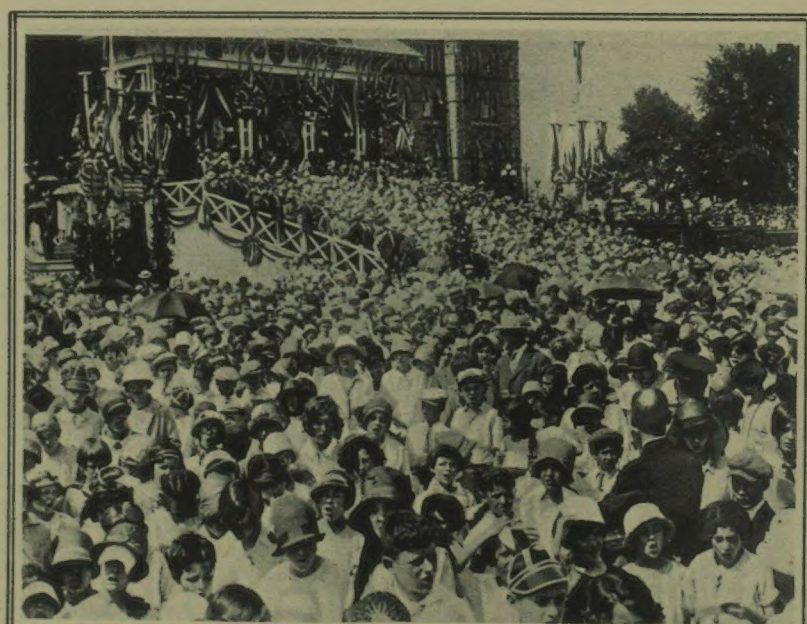


THE MEETING WHICH GAVE FINAL APPROVAL TO THE PRAYER BOOK MEASURE BY A MAJORITY OF 384: THE ASSEMBLY IN THE CHURCH HOUSE, WESTMINSTER, ON JULY 6.



CELEBRATING THE CANADIAN JUBILEE: LORD WILLINGDON LAYING THE FOUNDATION-STONE OF THE NEW CONFEDERATION GOVERNMENT BUILDINGS AT OTTAWA.

On July 11, the body of Mr. Kevin O'Higgins, who had been assassinated on the previous day while he was on his way to Mass at Booterstown church, was borne from his home to the Mansion House, Dublin, in the Oak Room of which it lay in state in the brown sackcloth habit of a tertiary of Mount Carmel, with white crosses embroidered on the breast. It was arranged that the public funeral should take place on July 13. The King's telegram to the Governor-General of the Irish Free State read: "I have learned with horror of the death under



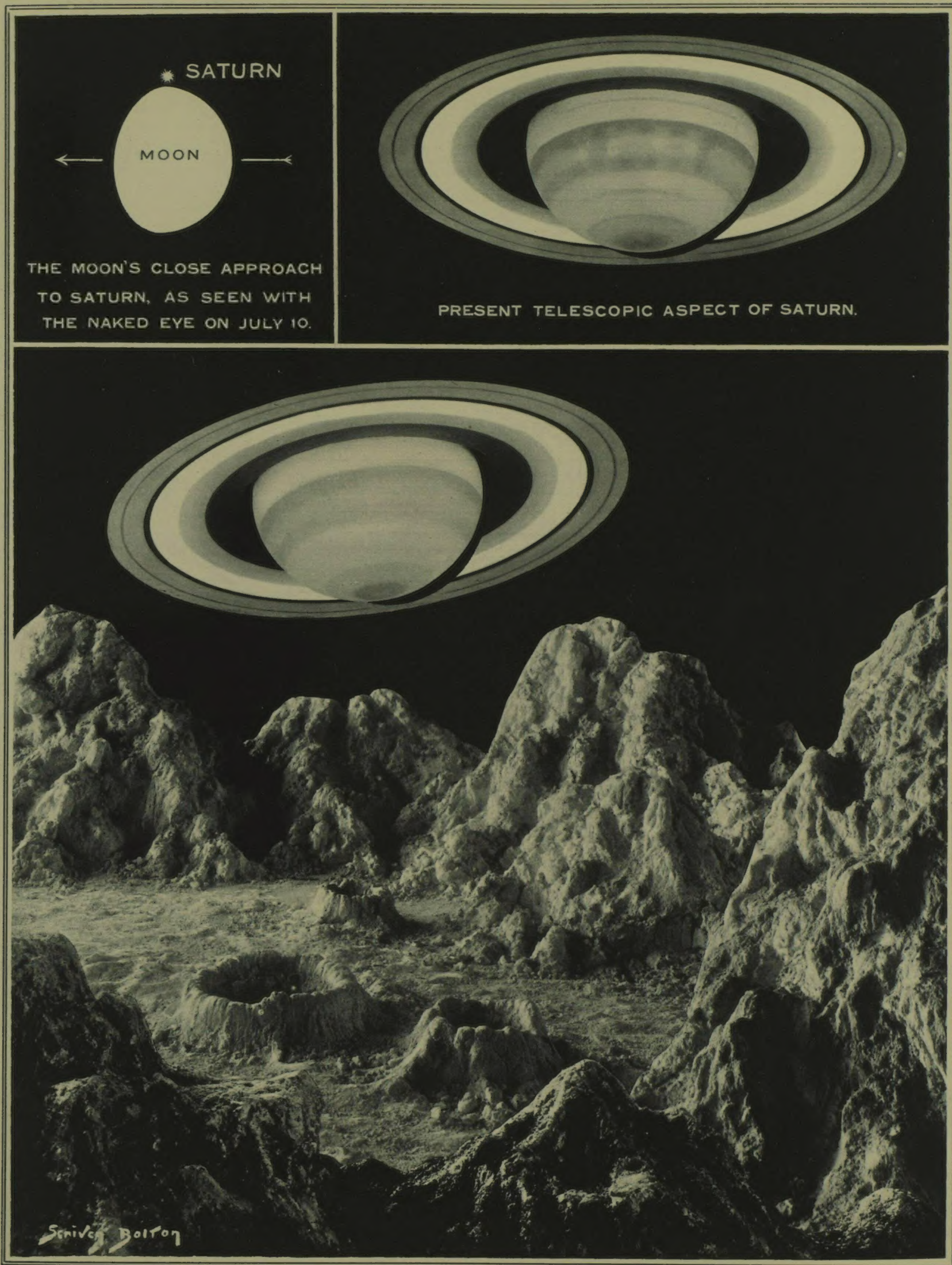
THE OTTAWA CELEBRATION OF THE CANADIAN JUBILEE: SCHOOL-CHILDREN SINGING DURING THE FESTIVITIES IN THE CAPITAL, WHERE THERE WAS A NATIONAL HOLIDAY.

such tragic circumstances of Mr. Kevin O'Higgins. Please convey to Mrs. O'Higgins the very deep sympathy of the Queen and myself in the cruel loss she and her children have suffered."—Closing the debate at the Church Assembly on July 6, the Archbishop of York begged a decisive majority in favour of the new Prayer Book. The voting was: For the new Book—House of Bishops, 34; House of Clergy, 253; House of Laity, 230; Against the new Book—House of Bishops, 4; House of Clergy, 37; House of Laity, 92.



## SEEN ON JULY 10: A RARE PHENOMENON.

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### THE MOON AND SATURN IN UNUSUALLY CLOSE CONJUNCTION: A SUNDAY NIGHT'S SPECTACLE.

Describing his drawings, Mr. Scriven Bolton writes: "Only on rare occasions does the moon, during its monthly voyage round our earth, pass as close to the planet Saturn as it was observed to do on the night of July 10. At about midnight the two objects were in conjunction, or nearly in line with the earth, as shown in the inset above. Viewed from certain parts of the world, the moon would actually appear to occult the planet. Observed in the same field of the telescope, Saturn shone with a pale chrome lustre, in contrast with the silvery greenish hue of the moon. The phenomenon was observed

under very favourable conditions. As seen in a powerful instrument, one was forcibly reminded of the totally different evolutionary stages through which these two worlds are passing. Saturn, 700 times larger than the earth, with its unique system of rings the most beautiful orb in the heavens, is still in a semi-vaporous condition, and glowing with primeval heat. Our satellite, on the other hand, being an insignificant globe when compared to Saturn, has cooled down more rapidly. While still performing beneficial functions, it is a cold, inert world, destitute of an appreciable atmosphere, save in the valleys."



# THE GREAT THUNDERSTORM: WATER-LOGGED ROADS AND STREETS.



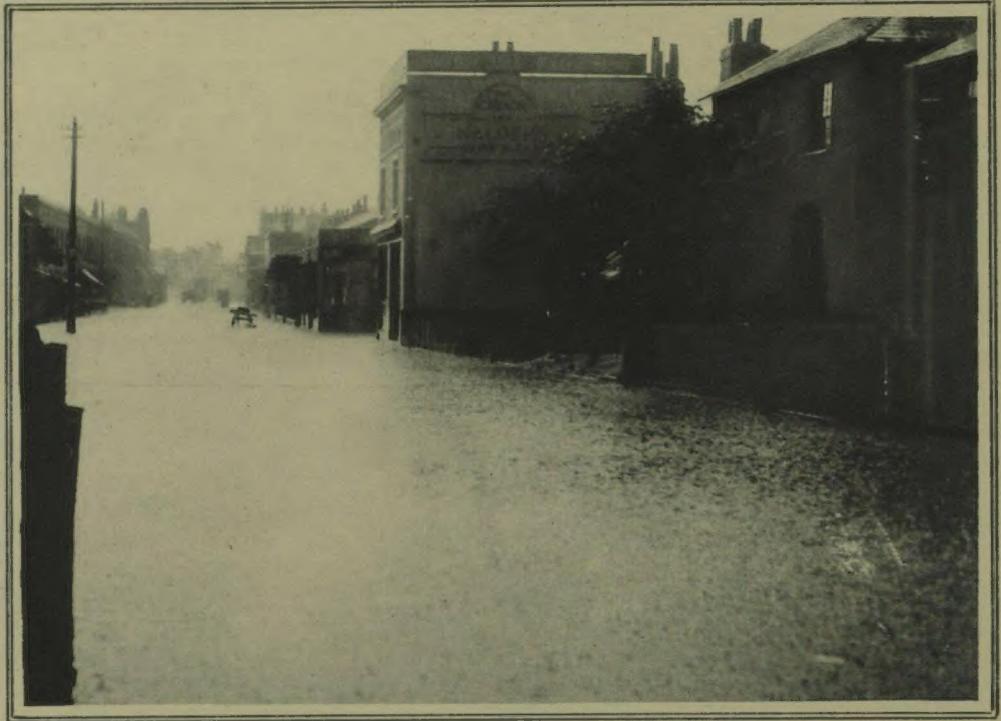
WATER NEARLY COVERING THE NETS! THE FLOODED TENNIS-COURTS AT FRINTON, WHERE THE TOURNAMENT HAD TO BE POSTPONED.



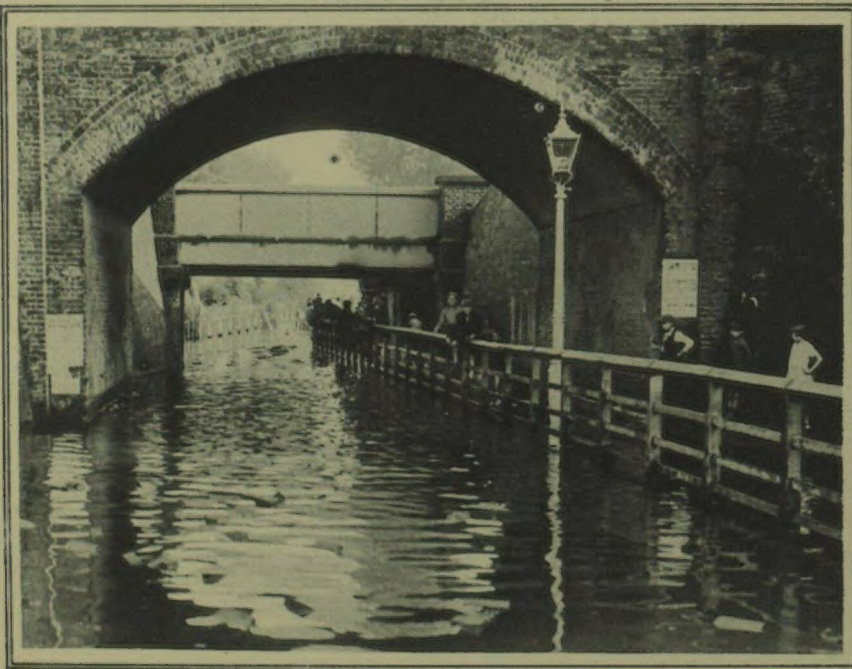
A SCENE TYPICAL OF MANY IN VARIOUS PARTS OF LONDON AND THE COUNTRY: TRAFFIC PASSING ALONG A WATER-LOGGED ROAD AT MITCHAM.



TORN UP BY THE STORM: THE MAIN ROAD FROM KEW TO RICHMOND IN A STATE SUGGESTING UPHEAVAL CAUSED BY AN EARTHQUAKE.



A FLOODED STREET AT CROYDON: A PHOTOGRAPH TAKEN WHEN HEAVY HAIL WAS SPLASHING INTO THE WATER.



IN A DISTRICT WHOSE RAILWAYS WERE ENDANGERED BY THE HEAVY RAINFALL AND CONSEQUENT FLOODINGS: THE STREAMING ROAD UNDER CHISWICK STATION.

The great thunderstorm of July 11, which did considerable damage and caused much dislocation of traffic in London and in other parts of the country, was of an unusually violent nature, and in London, for example, rather more than an inch and three-quarters of rain fell in about an hour and a-half. From London the bad weather spread to the Midlands. So far as London and Greater London were concerned, trains were stopped by water both on the London electric and



CHILDREN MAKING THE BEST OF CONDITIONS THAT WERE BY NO MEANS SO PLEASING FOR THEIR ELDERS! PADDLING IN THE WATERS WHICH COVERED ACTON LANE.

main line railways. Two deaths have been recorded at the moment of writing: a seventeen-months' old child was drowned in the flooded basement of a house in Fulham, and a baby was drowned in its perambulator at a house in West Bromwich. At Mitcham, big hailstones did a good deal of harm to market gardeners' glass-houses. An L.C.C. official stated that almost every other street in the storm area had been damaged; and 2000 telephone lines were out of order.



## THE CAMERA AS RECORDER:



SOLD BY AUCTION FOR THIRTY THOUSAND GUINEAS: REMBRANDT'S "PORTRAIT OF A MAN"—FORMERLY CALLED "ADMIRAL TROMP"—SIGNED, AND DATED 1655.



A NEWLY DISCOVERED VELASQUEZ—THE EARLIEST PORTRAIT PAINTED BY THAT MASTER: THE FRANCISCAN NUN SISTER JERONIMA DE LA FUENTE.

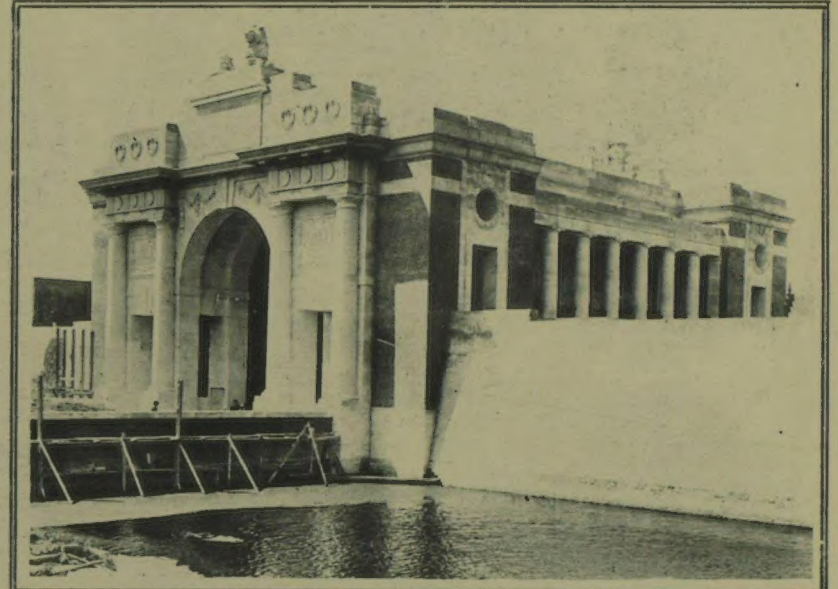
## NEWS BY PHOTOGRAPHY.



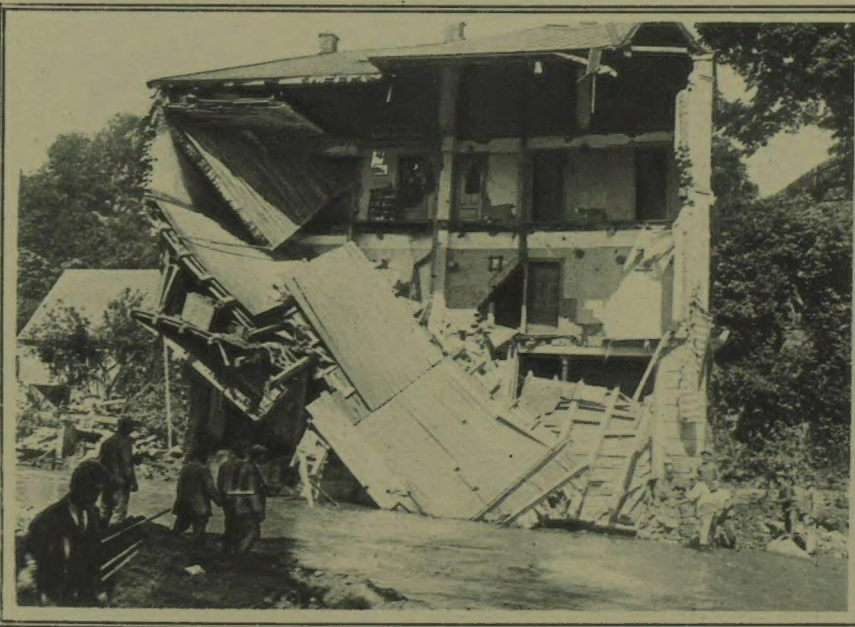
THE NEWLY DISCOVERED VELASQUEZ: THE HEAD OF THE FIGURE OF SISTER JERONIMA DE LA FUENTE, WHO WAS SIXTY-SIX YEARS OLD WHEN SHE WAS PAINTED.



SOLD BY AUCTION FOR TWENTY-NINE THOUSAND GUINEAS: TURNER'S "VENICE: THE DOGANA AND SALUTE," WHICH WAS EXHIBITED IN THE ROYAL ACADEMY IN 1843; AND AT OTHER SALES FETCHED £2688 AND 8200 GUINEAS.



TO BE OPENED BY FIELD-MARSHAL LORD PLUMER ON SUNDAY, JULY 24: THE MEMORIAL ARCH AT THE MENIN GATE, YPRES—THE FIRST PHOTOGRAPH TAKEN SINCE THE REMOVAL OF THE SCAFFOLDING.



THE GREAT FLOODS IN SAXONY, WHICH ARE ESTIMATED TO HAVE COST 145 LIVES: ONE OF THE HUNDREDS OF HOUSES RUINED BY THE RAGING WATERS.

At the sale at Christie's, on July 8, of ancient and modern pictures and drawings, the property of the late James Ross, of Montreal, the picture by Rembrandt now known as "Portrait of a Man," but formerly called "Admiral Tromp," fell to Mr. Colin Agnew's bid of thirty thousand guineas. The picture is signed and is dated 1655. It is on canvas, 44 by 33½ inches. In 1890 it was sold by auction in Paris for a little over four thousand pounds. At the same sale Turner's "Venice: The Dogana and Salute" fetched twenty-nine thousand guineas. This was exhibited at the Royal Academy in 1843. In 1870 it fetched £2688, and in



THE FLOODS IN SAXONY: WRECKED HOUSES IN THE MAIN STREET AT BERGGIESHÜBEL, WHERE HUNDREDS OF DWELLINGS WERE RUINED AS THOUGH BY EARTHQUAKE.

1899, 8200 guineas.—The Velasquez illustrated is the property of the Convent of Santa Isabel in Toledo, where it was discovered by the Spanish Friends of Art Society, to whom it was shown in grimy, dusty state. Cleaning revealed not only the beauties of the picture, but the rare signature of the master and the date 1620. It is at present on view in the Franciscan Exhibition in Madrid.—It was announced on July 11 that the latest official estimate of the dead in the flood-devastated valleys of the Müglitz and Gottleuba is 145. At Berggiesshübel seventeen houses were swept from their foundations and hundreds were damaged.



# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE PRINCE OF WALES'S SIX-HOUR VISIT TO NORTHAMPTON: THE ARRIVAL OF HIS ROYAL HIGHNESS AT THE NORTHAMPTON GENERAL HOSPITAL, WHERE HE VISITED MISS MOLLIE PEACH, THE MAYOR'S DAUGHTER.

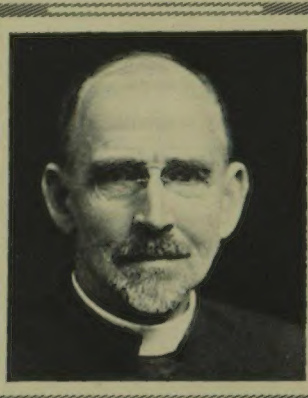


THE PRINCE AT NORTHAMPTON: H.R.H. RECEIVING PURSES FOR THE NATIONAL PLAYING FIELDS FUND, AT THE NORTHAMPTON SCHOOL FOR GIRLS.



MAJOR-GENERAL THE EARL OF ERROLL.

(Born, Feb. 7, 1852; died, July 8.) Hereditary Lord High Constable of Scotland. Became a Cornet in the Royal Horse Guards in 1869.



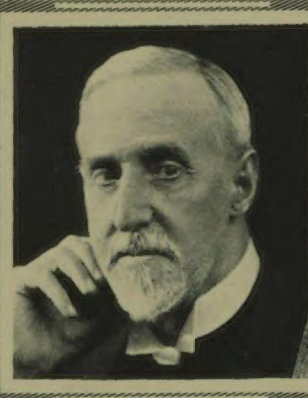
THE REV. WILLIAM HODSON SMITH.

President of the Wesleyan Conference. Principal of the National Children's Home and Orphanage since 1912. Entered Wesleyan Methodist ministry, 1880.



FRAÜLEIN THEA RASCHE.

Well-known German pilot. To attempt to fly from the United States to Europe. Before this, she will do some "stunt" flying in America.



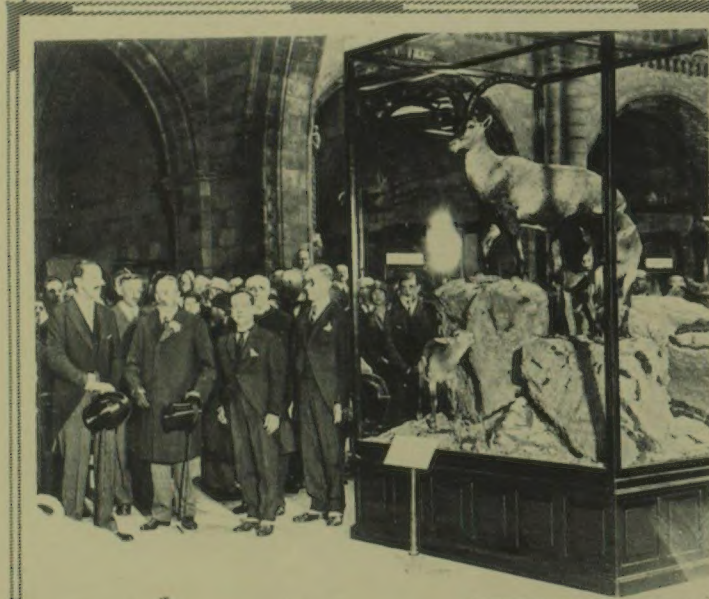
THE REV. AND HON. ROBERT GRIMSTON.

(Born, 1860; died, July 8.) Brother of the third Earl of Verulam. Vicar of St. Michael's, St. Albans, since 1915. Honorary Canon of St. Albans, 1914.



MR. JUSTICE FRASER.

(Born, 1860; died, July 8.) The Honourable Sir Hugh Fraser had been a Judge of the King's Bench Division since 1924. He was an authority on the law of libel. He never took silk.



BESIDE THE GROUP OF SPANISH IBEX PRESENTED BY THE KING OF SPAIN: THE KING AND KING ALFONSO AT THE NATURAL HISTORY MUSEUM, SOUTH KENSINGTON.

There were various interesting incidents during the Prince of Wales's visit to Northampton on July 7. Two of them are illustrated here. At the Northampton General Hospital his Royal Highness visited Miss Mollie Peach, the Mayor's daughter, who had been prevented by sudden illness from taking her expected part in welcoming him to the town. At the Northampton School for Girls, the smallest three children of that school, of the Northampton High School, and of the Convent of Notre Dame High School presented him with purses for the National Playing Fields Fund.—The nineteenth Earl of Erroll was the twenty-

(Continued opposite.)



COMPENSATION FOR NOT HAVING BEEN ABLE TO SEE THE KING AND QUEEN IN THE EAST-END: CHILDREN OF SAINT THOMAS (COLET) SCHOOL, STEPNEY, SEEING THEIR MAJESTIES OFF TO SCOTLAND.

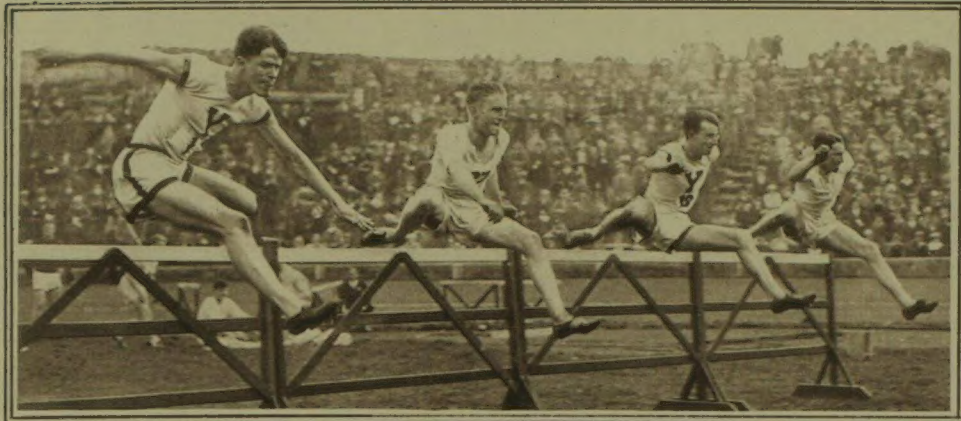


AFTER SETTING UP A NEW HEIGHT RECORD FOR LIGHT AEROPLANES (18,000 FT.): LADY (ABE) BAILEY AND MRS. GEOFFREY DE HAVILLAND.

third Hereditary Lord High Constable of Scotland. During the Great War he served on the Staff in France from July 1917 until September 1918. He is succeeded by his son, Lord Kilmarnock.—Fraulein Thea Rasche arrived at Croydon by air on July 9, and arranged to fly from London to Southampton, there to embark for the United States, whence she intends to fly back to Europe.—When the King and Queen visited the East-End the other day the children of St. Thomas (Colet) School were disappointed at not seeing their Majesties. As a result, they were invited to Buckingham Palace, there to see the King and Queen off to Scotland.



## SPORTING—AND SOCIAL—EVENTS: ATHLETICS; POLO; AND CRICKET.



A GREAT RACE DURING THE ATHLETIC CONTEST BETWEEN OXFORD AND CAMBRIDGE AND YALE AND HARVARD: THE 120-YARDS HURDLES; SHOWING LORD BURGHLEY (SECOND FROM LEFT) AND G. C. WEIGHTMAN-SMITH, THE WINNER (RIGHT).



WINNERS OF THE INTER-REGIMENTAL POLO TOURNAMENT: THE ROYAL ARTILLERY—CAPT. C. W. ALLFREY (BACK), MR. J. C. CAMPBELL (3), CAPT. H. G. MORRISON (2), AND MR. B. J. FOWLER (1).



INTERNATIONAL UNIVERSITY ATHLETICS AT STAMFORD BRIDGE: THE YALE AND HARVARD REPRESENTATIVES, WHO WERE BEATEN BY OXFORD AND CAMBRIDGE BY SEVEN EVENTS TO FIVE.



INTERNATIONAL UNIVERSITY ATHLETICS AT STAMFORD BRIDGE: THE OXFORD AND CAMBRIDGE REPRESENTATIVES, WHO BEAT YALE AND HARVARD BY SEVEN EVENTS TO FIVE.



THE ETON AND HARROW CRICKET MATCH AT LORD'S: ETON GOING OUT TO FIELD IN THE MATCH, WHICH ENDED IN A DRAW.



AN INCIDENT DURING THE ETON AND HARROW MATCH: C. J. SHUCKBURGH GIVES AN UMPIRE GOOD CAUSE TO JUMP!



ONE OF THE GREAT SOCIAL SPORTING EVENTS OF THE SEASON: THE ETON AND HARROW MATCH AT LORD'S—THE ROLLER AT WORK AND THE USUAL CURIOUS INSPECTION OF THE PITCH.

The Athletic Meeting between Oxford and Cambridge and Yale and Harvard, which took place at Stamford Bridge on July 9, resulted in a win for the English Universities by seven events to five. The finish of the 120-yards hurdles caused considerable excitement, for it was so close that a number of spectators thought that Lord Burghley had won. The judges, however—and, no doubt, correctly—gave the verdict to Weightman-Smith.—The final of the Inter-Regimental Polo

Tournament, which was played at Hurlingham on July 9, was looked upon as a certainty for the 17th-21st Lancers, the Army champions for seven years in succession; but was won by the Royal Artillery by 7 goals to 6. This is particularly interesting, as in a handicap match the Lancers would have had to allow the Gunners 5½ goals start.—The Eton and Harrow Match was drawn. Harrow made 139, and 113 for 9. Eton's first innings resulted in a score of 225.



# The World of the Theatre.

By J. T. GREIN.

## "MRS. PAT'S" ORATORY.—THE "WARDROBE."

WE spent a glorious hour at the Lyric, Hammer-smith, thanks to the happy idea of Mr. Nigel Playfair to "present" Mrs. Patrick Campbell as an orator. And no sooner did she appear, a majestic figure, full of spirit, than we felt that she is not only a great actress and a skilful writer, but a speaker of rare quality. Her subject was "Diction and Dramatic Art," and her first axiom that diction is an art which should be loved and studied, and that beautiful speech should be a habit. On this preamble she raised the whip—she flagellated mercilessly the careless speakers and the slurrers of letters and syllables, the murderers of vowels, one and all who do not worship diction as the all-in-all of dramatic art. Then she proceeded to illustrate her principles by enacting fragments of scenes from the plays of her repertory. She depicted the languor of Paula Tanqueray in the great speech which was, as it were, the apology of her unhappy life. She acted that scene from "Magda" in which the artist breaks out in rebellion against the narrowness and convention of her surroundings; she declaimed a fragment from the Sleep-Walking scene in "Macbeth," and sent a shudder through the audience. She chanted the great love scene of "Pelléas and Mélisande"—and her voice was full of notes that sounded like harps in the air. Witty she was, too. In a word, she characterised the whole of Hedda Gabler. When she quoted the husband's morning greeting, that he found her fast asleep, and Hedda merely said "Fortunately," in that "fortunately" there lay a world of boredom, of aversion, of discontent.

The audience, many actors among them—yet not enough, for this was a liberal education to the whole of the profession—rose to Mrs. Campbell at her every demonstration. We saw in the solitary figure a visualisation of the plays, and we heard such beautiful, clear English as is a delight to the ear. Mrs. Campbell, travelling over many grounds, dwelling especially on the infinite possibilities of colour in diction, was not tender to the present state of the drama; she derided the modern plays of bed-room scenes, bad manners, and no inwardness. From her point of view, the plays were, to a certain extent, responsible for the neglect of diction. The great actors of yesterday—the Sarah Bernhards and the Mounet-Sullys—had the material; and then she told us how Sarah, years ago, coached her in "Pelléas and Mélisande." The discourse should be repeated in every city of the realm where repertory theatres are flourishing. I go further. I would advise Mrs. Campbell to book a tour on the Continent and to repeat her oration to all the thousands who are lovers of English, and would acclaim the renowned actress who—except in Germany, where she played once—is merely known to fame by her repute.

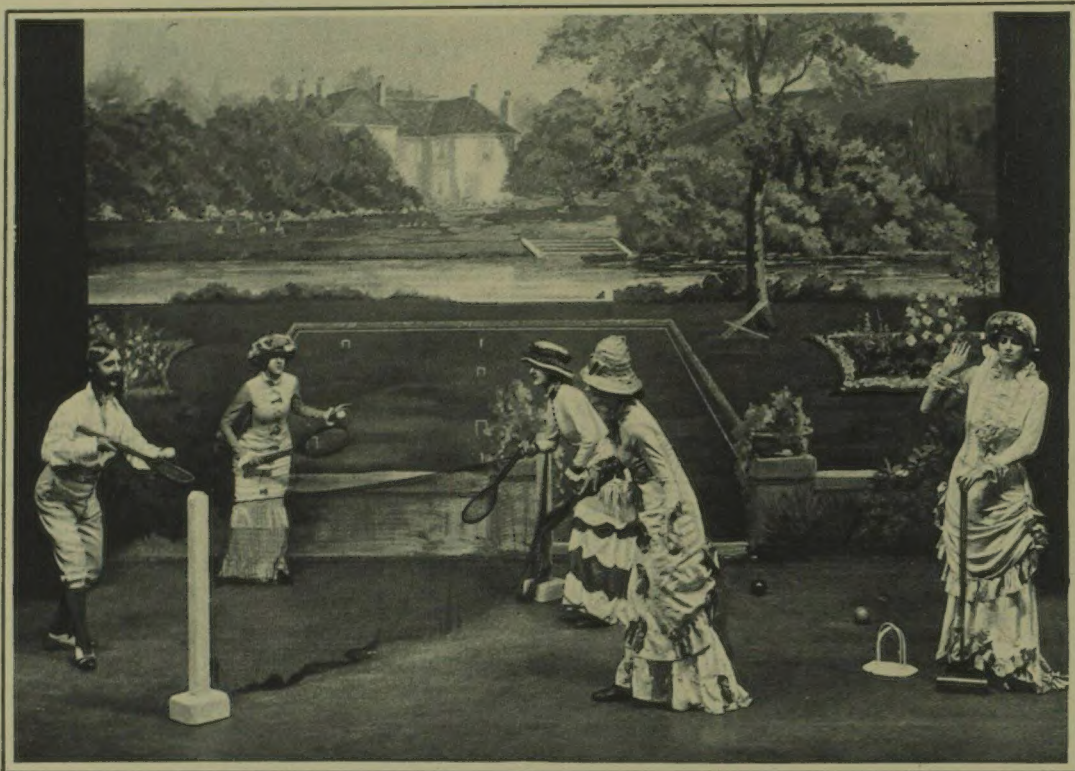
Mrs. Winburn, of Paris—who in her professional days charmed the theatrical world as Mlle. Lucienne Delahaye—has hit upon a very happy thought to be helpful to her former colleagues. She knows, from experience, how great a problem is the dress question for the younger members of the profession. Often (she says) young artists are offered an engagement for provincial tours on condition that they provide their own frocks. But they have neither the dresses nor the credit to obtain them—or, if they get them "on tick," the day of reckoning becomes a terror. Of course, sometimes kind friends are willing to give or lend the robes they have "done with." But here

steps in the question of *amour propre*: when a girl or woman is proud, she hates the idea of begging or borrowing. It is the same story all over theatre-land in the world, and what Mrs. Winburn tells of French actresses, those who are in the know in London could confirm. Over and over again I have heard the plaint of the artist: "I can go on tour at five pounds

on account?" And so she is compelled to let her chance go and to eat her heart out "resting" because she fears the dire consequences of falling into debt.

Now, Mrs. Winburn has taken a very practical scheme in hand which will, to a certain extent, solve the dress question. She has approached the daily journal, *Comœdia*, of Paris, and proposed to the editor that he should, under her guidance, grant the use of a room in his offices which will be called "The Wardrobe" of *Comœdia*, and as it were, become the circulating-dress club of the profession. She has already obtained a fair "trousseau" from many friends, and the idea is to launch frequent appeals in the paper for contributions. And, when once the "Wardrobe" is fairly stocked, a seamstress will be engaged to do the thousand-and-one things which turn out "new lamps for old." All the actresses have to do is to present themselves at the office, to explain exactly what they want, and they will be supplied "on loan" with the necessary wherewithal. No charges of any kind, I understand, will be made for the hire; the dresses will be entrusted to the tender care of the artist, who will return them when done with, and it is left to them to make a contribution to the general fund if they feel so inclined and their savings allow it.

There is no doubt that the plan, in skilful hands, will be a great success. There is no humiliation in applying to the "Wardrobe"—the world will be none the wiser for it, for, of course, discretion will be the foremost rule of the lenders. In a way, the "Wardrobe" will mean to the actress what the Public Library means to the omnivorous readers with small purses. I know that to a certain extent the kind-hearted efforts of the Theatrical Ladies' Guild have come to the rescue of provincial actresses in this dress problem, but the scope of the Guild's activities must be necessarily small, because the demand far exceeds the present benevolent supply. On the very day that I heard of the Paris plan, I met no fewer than three actresses who said that on the dress question they had to refuse a provincial engagement; and when I asked them whether there was no way of solving it, they said they did not know where to apply in London. It is for this reason that, possibly in co-operation with the Theatrical Ladies' Guild, I would commend the wider scheme most warmly to the dramatic section of the Faculty of Arts. In their building they have the place and the space, and in connection with the committee there are two artists, Miss Lilian Braithwaite and Dame May Whitty, who are as renowned for their constant interest in the welfare of the profession as for their achievements on the stage. If these two ladies would take the matter in hand and voice an appeal in the Press to their leading *consœurs*, to dress-makers, and to the social world, I feel sure that in a very short time there will be a plethora of the toilettes required by touring actresses. It is an idea that commends itself by its simplicity. Very little money is required to equip the "Wardrobe"; as a mere man, I would say—pegs, a couple of mirrors, and a skilful needle and business woman to make the necessary repairs and alterations and to manage the affair. As in Paris the operations do not begin until October, and *Comœdia* will, in due course, publish the practical side of the question in full detail, there will be ample time to discuss the *modus operandi* on this side.



VICTORIAN SPORTS IN "BLUE SKIES," AT THE VAUDEVILLE: MISS ELSA MACFARLANE (R.) AND MR. NORMAN GRIFFIN (L.) IN "BACK TO CROQUET."

"Back to Croquet," the Victorian sports scene, arranged by Mr. Nigel Playfair, with lyrics and music by Mr. A. P. Herbert and Mr. Alfred Reynolds, is one of the numbers in "Blue Skies," at the Vaudeville. Miss Elsa MacFarlane is the Croquet girl who wins the Dundreary-whiskered lawn-tennis player back to her favourite game.—[Photograph by Stage Photo. Co.]

a week, but I have to provide at least two society frocks which I have not got, and what is five pounds to live on, let alone to set aside a portion to dress



THE NEW J. HASTINGS TURNER PLAY AT THE AMBASSADORS': MRS. PATRICK (MISS MARIE TEMPEST) AND MR. LOUDEN (MR. W. GRAHAM BROWNE) IN "THE SPOT ON THE SUN."

Mr. J. Hastings Turner's new comedy, at the Ambassadors', introduces Miss Marie Tempest as a foolish widow who is living in a fast, second-rate set at Monte Carlo. Her young daughter comes home from school, and events occur which open the mother's eyes to the dangers of her mode of life. Miss Tempest has a rôle in which she can display her emotional powers, as well as her genius for comedy—for Mrs. Patrick first grows serious, and then finds a way out of the tangle through marriage to her old friend, Mr. Loudon.—[Photograph by Lenore.]



## THE TAMING OF ELECTRICITY: "LIGHT DOWN THE AGES."

DRAWN BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU. (COPYRIGHTED.)



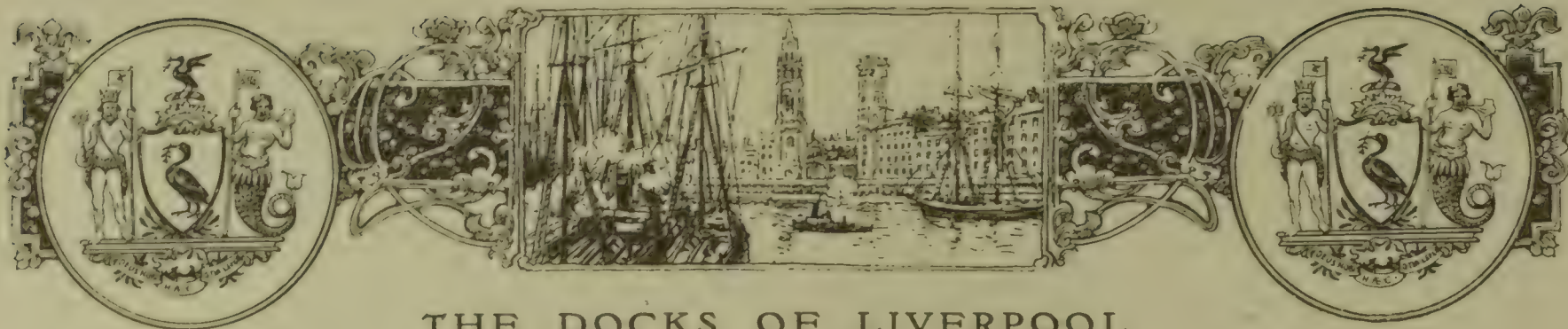
1. PRIMITIVE MAN MAKES LIGHT BY RUBBING PIECES OF WOOD TOGETHER AND KINDLING A FIRE; BUT ELECTRICITY IS CLAMOURING OUTSIDE AND HIS LIGHTNING WORKS ITS WILL. 2. THE EGYPTIAN OF OLD FOCUSES THE SUN'S RAY WITH A CIRCLE OF POLISHED STEEL AND LIGHTS THE FIRE OF SACRIFICE; BUT HERE AGAIN UNBRIDLED ELECTRICITY INTERVENES AND THE WORSHIPPERS ARE ROUTED BY STORM AND DARKNESS.

At the annual conversazione of the Institution of Electrical Engineers, which was held the other day at the Natural History Museum, South Kensington, a feature was a spectacle designed by Major W. R. Creighton, M.C., and having the title "Light down the Ages: The Taming of Electricity." This dealt with the day of primitive man, the days of the Pharaohs and of the Greeks, Georgian days and Victorian days, and, in Part II., with the arc lamp, the carbon filament lamp (1880), the metal filament lamp (1906), and the gas-filled lamp of to-day. In the first five pictures, as is shown on this page, electricity is seen unbridled;

3. THE VESTAL VIRGINS GUARD THE SACRED FLAME, LIGHTING THEIR LAMPS OF OIL AT IT IN ORDER TO SHOW LIGHT TO THE PEOPLE; AND AGAIN ELECTRICITY PROTESTS. 4. IN GEORGIAN DAYS COME THE TORCHES OF THE LINKMEN, AND THE CANDELABRA. 5. AND IN THE VICTORIAN IS THE OIL LAMP, WHOSE FEEBLE GLEAM IS OVERPOWERED BY THE YOUNG ELECTRICITY; AND THE CRY IS "GIVE US LIGHT!" 6. SO TO THE TAMING, AND THE ARC LAMP.

not the willing servant, but the uncontrolled enemy of man. Then, in the first picture of the Second Part, "through the crowd . . . Humphry Davy jostles his way. Electricity has summoned him to demonstrate his gifts to man, and . . . summoned by Electricity, come the figures of the Positive and Negative, with their attendant amperes and volts. These bear two huge carbon pencils, which the Positive and the Negative direct towards each other so that the points splutter and ignite. Thus, the first great taming of electricity into light is brought to the mind of Davy as he works."





## THE DOCKS OF LIVERPOOL.

By JOHN OWEN.

"THIS was named the George's Dock in honour of the King." The allusion, to be found in some records of the Liverpool Dock Board, is to a King George other than the present, and to a dock other than that which his present Majesty goes to Liverpool to declare open. The old George's Dock is no more, and the great new dock on the north side bears the name of Gladstone, thus commemorating a family which not only gave the city her greatest son, but the port one of the most eminent Chairmen of her Dock Board.

Liverpool has her commercial aristocracy, with its own epicurean taste in public honour: there may even be men haunting the old "Newsroom" who are ready to suggest that, in reaching the Chair of the Liverpool Dock Board, Gladstone did a greater thing than when he merely reached the Chair of a British Cabinet. The Dock Board has certainly drawn into its service the very best talent in the commercial life of the city. The result is a body remarkable for wisdom, diligence, and imagination.

As a port Liverpool was famous in the Middle Ages. In 1590 her income was £86. To-day it is still more! The dock system of the port is, as dock systems go, of long renown. The plan for her first dock—incidentally also the first dock in England—was formed in 1708. Hitherto ships had anchored in the "Pool." It was now sought to turn the Pool into a wet dock. Powers having been obtained from Queen Anne—then still some years from her notorious demise—authority was given to levy harbour dues, and eventually Liverpool opened her first dock, in 1715. Ships were at once attracted; so that by 1737 a second dock was necessary. This was opened in 1753, and afterwards given the name of Salt-house. When, later, it was turned into a wet dock it was styled Canning; while another of the early basins was called Huskisson, after the statesman so well remembered as the first victim of a railway accident.

In the new vast opportunities for trade which developed side by side with the growth of Commercial America, Liverpool realised her destiny. She saw herself the British port for the American trade; she pushed on with her docks; she encouraged her shipbuilders; she pressed her claims upon the planters of the newly created States of America as well as upon the manufacturers of Lancashire and Yorkshire; she dredged her river and built light-houses, to secure the safety of the ships that did come her way; and in a few years her reputation was secure and her trade established.

In 1858 the dock system, hitherto administered by the Mayor and Corporation of the port, was taken over by the Mersey Docks and Harbour Board, and the progress that had been begun was continued. The names of the docks of the port are familiar words in the mouths of the sons of Liverpool; and the names have a noble variety. Huskisson and Canning, Herculanum and Canada, Alexandra and Albert—prince and statesman are remembered, and territory, whether of the Old World or the New, is not forgotten. From the Gladstone Dock in the north end, to the Herculanum

in the south, stretches a frontage of nearly seven miles of docks, with a water area of 430 acres, and quay spaces of twenty-seven miles; while on the other side of the Mersey is the Birkenhead system, with its nine miles of quays and 170 acres of water area.

It is more than twenty years since the Liverpool Dock Board decided that the enormous system by means of which the shipping of the world is accommodated on the Mersey was not sufficient for the requirements. Application was made for Parliamentary powers to build new docks at a proposed cost of four million pounds. The actual cost has been almost double that amount; but the war upset bigger things even than dock builders' estimates. It should be understood that the Gladstone Dock is more than a single work: it is a system that includes (1) an entrance lock, 1070 ft. by 130, in two compartments, and allowing for depths of water as follows: Spring tides—low water, 22 ft.; high water, 48 ft. 4 in. Neap tides—low water, 27 ft. 6 in.; high water, 42 ft. 9 in.

These figures have no particular meaning with-

Birkenhead was young, by the judge whom we now call Lord Mersey. "Ah, I see! F. E.'s chambers." If the warehouse were F. E.'s chambers, Lord Mersey may have offered his distinguished brother lawyer the Gladstone Dock for his bath!

The Gladstone graving dock, a section of the work which has already been opened by the King, is the largest dry dock in Europe, its length being 1050 ft. 4 in. It is formed in such a way that it can also be used as a wet dock; in fact, it will be so used. But a specially elaborate system of pumping machinery had been set up to empty the basin when it is required as a graving dock. The five sets of pumps are each equipped with one of the famous vertical Diesel oil engines of 1000-h.p. The pumps can empty the dock of its forty-four million gallons in two and a half hours!

When we look for the men who have achieved these great works, we do not have to seek among those great contractors whose monuments are so many of the bridges and waterways and tunnels of the world. Liverpool can do her own business; and her Dock Board is nothing if not self-contained. The carrying out of the whole of this vast scheme

was done by the Dock Board staff, acting under the leadership of Mr. T. M. Newell, engineer-in-chief to the Board. The result of their work, now being distinguished by royal approval, is to increase that lead which Liverpool has always maintained in the race for the British port championship.

Written round the balcony over the ground floor in the Dock Board office is the old reminder that "they that go down to the sea in ships, that do business in great waters, these see the works of the

Lord..." Whoso comes out upon the great plateau before the Dock Board building is shown at once hints of the wonders with which the world in which he lives may provide him. For whether he looks north or south along the river front, he sees the giant liners, and the big and little cargo boats, bringing in or bearing away their burdens, whether of human freight or material.

It is impossible not to be a little moved by this scene of various colour and activity; not to be reminded of its human touch with every corner of the inhabited earth; not to think for a moment of the remote toilers—every one of them working for some obscure end, as well as upon the obvious and general achievement of his hand; cherishing some aspiration; preserving his secret. And if new and tremendous sources of energy seem to be unloosed everywhere about us, if we teach ourselves to be ready for a constant development and quickening in this complex machine that we call modern commerce, if we profess that no change shall surprise us, be it what it choose, we may remind ourselves that two things do not change: the magic scene which is the background of all our sea enterprise as a nation; and the human factor by means of which all, whether old or new, is controlled. There is a river-side that cannot have altered since the first Englishman sailed, and of which a modern poet has reminded us—

Down the shadowy quay we came,  
Though it hides behind the hill;  
You will find it just the same  
And the sailors singing still.



THE GLADSTONE DOCKS AT LIVERPOOL: THE GREAT ENGINEERING ENTERPRISE THAT IS TO BE OPENED BY THE KING ON JULY 19.

In the photograph, the Gladstone Dock is seen in the foreground. To the left is Gladstone Branch Dock No. 2. To the right is Gladstone Branch Dock No. 1. The Royal Dais is to be at the end of Branch Dock No. 1. It will be recalled that the King opened the Gladstone Graving Dock in 1913.

out the remark that the provision indicated by them is such that there is nothing afloat that cannot be offered the hospitality of Liverpool. Lesser vessels will be able to use the dock at any state of the tide and as if it were part of the river itself. In order that the new dock can be joined to the older system, a second connecting lock is provided. Both these locks conduct into the Gladstone Dock itself, which has an area of twenty-five acres, and enormous sheds for the reception of merchandise on its quays. Beside this main "Gladstone Dock" are two branch docks, each with vast sheds of reinforced concrete. Between them these two branch docks, by means of their sheds, provide a floor space of forty-five acres.

The quays are provided both with electric movable cranes and hand-lowering jiggers. In some cases the cranes move on a track on the quay level; in others on tracks laid on the flat roofs of the sheds. The sight of all these swift, accurate arms, darting and embracing, is enough to overwhelm the imagination of the most arrogant builder of commercial empires. Such arms as these seem to accept every challenge that the trade of the world can offer. The big steamers can come here to discharge what they like: they will not be kept waiting. Such arms embrace the world.

But we have not yet explored the new Gladstone system. We come to the Gladstone graving dock. I once wrote of Liverpool that she deals in superlatives. She owns the biggest landing stage in the world, and the biggest warehouse. It was this warehouse which was identified so brightly when Lord



# BY ITALIAN MASTERS: HOLFORD COLLECTION PICTURES UNDER THE HAMMER.



"THE MADONNA AND CHILD ENTHRONED, WITH ST. JOHN THE BAPTIST AND ST. JOHN THE DIVINE": BY MARCO PALMEZZANO, OF FORLÌ (BORN, CIRCA 1456; DIED, CIRCA 1537).



"PORTRAIT OF A BOY, AGED ABOUT TEN YEARS": BY GIOVANNI BELLINI (BORN, CIRCA 1426-27; DIED, 1516).

These pictures are from the collection of the late Sir George Lindsay Holford. They were down for sale at Christie's on July 15. The Marco Palmezzano is an altar-piece, and is an early work of the master. It is on a panel 71 in. by 57 in. In the



"PORTRAIT OF A GENTLEMAN, WITH A HAT JEWEL": BY BARTOLOMMEO VENETO (EARLY PART OF THE SIXTEENTH CENTURY).



"THE MADONNA, WITH A CARAFE OF WATER AND FLOWERS": BY LEONARDO DA VINCI (1452-1519).

"Portrait of a Gentleman," by Bartolommeo Veneto, the black triangular hat is embellished with the jewelled badge of St. Luke. It is on a panel 26½ in. by 20 in., and came from the Casa del Mayno Collection, Milan. The Giovanni Bellini, which is on a panel 15 in. by 9 in., probably dates from about 1490. The Madonna by Leonardo da Vinci is on a panel 41 in. by 32½ in., and was bought in 1849 as by Leonardo da Vinci, through Buchanan, from the collection of General Sir John Murray. "It was shown at the Art Treasures Exhibition at Manchester in 1857, as by Solario. "Vasari records that Leonardo made a Picture of Our Lady, a most excellent work in the Collection of Clement VII., and among other things he counterfeited a glass *caraffa* full of water containing some flowers marvellously life-like."



# THE REMARKABLE MODERN "TICHBORNE CASE": A MME. TCHAIKOVSKY AS THE GRAND DUCHESS ANASTASIA OF RUSSIA!

By PIERRE GILLIARD, Tutor to the late Tsarevitch.

By permission of the author, we print here a somewhat condensed version of the article, "L'Histoire d'une Imposture," by M. Pierre Gilliard, which

not be the Grand Duchess, who was much taller. This was on March 12, 1922.

Bewilderment followed; but Fräulein Peutert, acknowledging that she had been in error, affirmed that the young woman was the Grand Duchess Anastasia, not the Grand Duchess Tatiana. Their faith unshaken, the Russian monarchists questioned the alleged Grand Duchess, and, little by little, heard her story.

She told of Ekaterinburg; of the low room in Ipatief's house; and of how, all the others of the Imperial family having been killed, she was given a hard blow on the head with the butt of a rifle, but was left alive. Then, she declared, a Red Guard named Tchaikovsky took pity on her, and, in the confusion caused by the massacre, carried her to his *izba*. Followed a hurried flight; and, finally, the attainment of the Rumanian frontier after months of journeying in a cart. Then Bucharest; marriage to her saviour; and the birth of a son, whom she named Alexis in memory of the Tsarevitch. Later, her husband having been killed by Bolsheviks in

Princess, a relative of the Russian Princesses. The monarchists were suspicious.

Then Mme. Tchaikovsky met a Mme. Rathlef, a Russian from the Baltic Provinces, who took her to the Catholic Hospital, the Marienkrankenhaus, in Berlin, and was constantly at her bedside. More, she turned away all who had shown interest in the patient in the past.

At this period, the Dowager Empress and the Grand Duchess Olga, mother and sister of Nicholas II., who were living at Copenhagen, heard of the matter, and asked the Danish Minister in Berlin to investigate. His Excellency interviewed Mme. Rathlef, and was told certain things which he transmitted to Copenhagen, among them the statement that the invalid had declared that her Aunt Olga used to call her by the pet name "Schwibzik," a fact of which few were aware. An urgent letter was received from the Dowager Empress and the Grand Duchess, with the result that my wife and I went to Berlin. I was not recognised by Mme. Tchaikovsky, and she thought that my wife was the Grand Duchess Olga! We could not see the faintest resemblance between our former pupil and Mme. Tchaikovsky. Our visit convinced us, however, that, no doubt unconsciously, Mme. Rathlef was giving her friend much information, "helping her failing memory and re-educating her brain"; in other words, prompting her. By that time the invalid had been transferred to the Mommsenkllinik, and Professor Rudnief, the Russian doctor deputed to look after her, had no doubts as to her veracity. He declared that her head bore traces of wounds from bullet and bayonet. Indeed, he always kissed her hand and called her Imperial Highness. On the other hand, Dr. Bonhöfer, of the Charity Hospital, Berlin, affirmed that he could find no trace of wounds.

In October 1925 we went to Berlin again, and we were joined by the Grand Duchess Olga. A visit to the patient had no positive results. The unknown, handed photographs and other objects that should have been familiar, replied merely, "Ich weiss nicht; ich kann nicht." ("I don't know; I can't remember.") Most surprising: the Grand Duchess Anastasia spoke well only her native Russian and English, spoke French very badly, and spoke German not at all; whereas Mme. Tchaikovsky speaks German only.

Whence, however, her knowledge? I discussed affairs with numerous Russians with whom she had come in contact during 1922-25. All became clear. For instance, the pet name "Schwibzik," the use of which had so intrigued us, she had heard mentioned by Mme. Schwabe, who had heard it from an officer sent in 1918 by the Grand Duchess Olga to make a

(Continued overleaf.)



THE GRAND DUCHESS ANASTASIA.



MME. TCHAIKOVSKY.

SHOWING CERTAIN OF THE MARKED DIFFERENCES IN THEIR APPEARANCE: THE GRAND DUCHESS ANASTASIA; AND MME. TCHAIKOVSKY, WHO CLAIMS TO BE THE GRAND DUCHESS ANASTASIA.

These are two of the photographs used in M. Pierre Gilliard's endeavour to disprove the assertions that Mme. Tchaikovsky is in reality the Grand Duchess Anastasia of Russia, who, according to the story dealt with here, was saved from the fate of the rest of the Imperial family at Ekaterinburg, and married a Red Guard named Tchaikovsky. The portrait of the Grand Duchess was taken by M. Gilliard at Tobolsk in the spring of 1918, when the Grand Duchess was seventeen. The photograph of Mme. Tchaikovsky was taken in Berlin in 1922. The points of difference are evident; and attention may be called in particular to the shapes of the noses and of the mouths.

was published the other day in our contemporary "L'Illustration." M. Gilliard, it should be added, was tutor to the little Grand Duke Alexis Nicolaievitch, the Tsarevitch. He shared the captivity of the Imperial family at Tsarskoe Selo and Tobolsk, and, had he been permitted to do so, would have followed them to Ekaterinburg, where, doubtless, he would have shared their tragic fate. He is, therefore, eminently qualified to discuss the claims of the young woman in Germany who asserted a while ago that she was the Grand Duchess Anastasia Nicolaievna, fourth daughter of the late Emperor Nicholas II., and had escaped the doom of the rest of the Imperial family in a manner almost miraculous. As the following shows, his conclusion is that the woman in question, who maintains the truth of her story, is no more than a pretender.



THE GRAND DUCHESS ANASTASIA.



MME. TCHAIKOVSKY.

LEED IN THE INVESTIGATION CARRIED OUT ACCORDING TO THE MOST UP-TO-DATE METHOD OF THE BERTILLON SCHOOL: THE RIGHT EAR OF THE GRAND DUCHESS ANASTASIA AND THAT OF MME. TCHAIKOVSKY.

Here again the points of dissimilarity can be noted. It will be remarked that the edge of the ear is very narrow in the case of the Grand Duchess and much wider in that of Mme. Tchaikovsky. The upper fold of the ear is not very marked in the Grand Duchess, but very marked in Mme. Tchaikovsky.

Bucharest, she went to Germany with her brother-in-law, hoping to find her aunt, Princess Irene of Prussia, in Berlin. Forty-eight hours afterwards she threw herself into the Landwehrkanal.

That was the story, told in a "dying" voice, as though it were torture to recall the past. The faithful, leaning over her bed, listened eagerly. Without doubt she was the Grand Duchess Anastasia; and Baron Kleist, a Russian monarchist living in Berlin, obtained permission to take her to his house. For the next three years, which I will call the Russian monarchists' period, that is, from May 1922 until June 1925, Mme. Tchaikovsky stayed with Baron Kleist, or with some other believer; and all the while Russians were calling to interview her and see if they recognised her and she them.

Now, one of those with whom she stayed, Dr. Grünberg, an inspector of the Berlin police, decided that his guest's pretensions were preposterous, and asked Princess Irene to come and see her. Neither visitor nor visited knew one another by sight. The same thing happened with the German Crown



THE GRAND DUCHESS ANASTASIA.



MME. TCHAIKOVSKY.

FOR COMPARISON: THE GRAND DUCHESS ANASTASIA WITH HEAD SHAVED (SEE PHOTOGRAPHS AND EXPLANATION ON THE OPPOSITE PAGE); AND MME. TCHAIKOVSKY.

With regard to these pictures, it should be noted that the one of the Grand Duchess Anastasia is from one of the groups given opposite and taken at Tsarskoe Selo in May 1917, in the peculiar circumstances there related. The photograph of Mme. Tchaikovsky was taken in Germany in 1921. It will be noticed that there is considerable difference in the facial outlines. The maximum width is at the forehead in the case of the Grand Duchess and at ear-level in the case of Mme. Tchaikovsky. Taking into consideration the total height of the face, Mme. Tchaikovsky's forehead is higher than that of the Grand Duchess. The Grand Duchess's mouth is not so wide as that of Mme. Tchaikovsky. The Grand Duchess's eyebrows are high and arched; whereas those of Mme. Tchaikovsky are straight and low. The openings of the Grand Duchess's eyes descend obliquely to the left and to the right; Mme. Tchaikovsky's eyes slant upwards, left and right.



## THE MODERN "TICHBORNE CASE": THE SHAVEN IMPERIAL CHILDREN.



THE FOUR DAUGHTERS OF THE EMPEROR NICHOLAS II. AND HIS CONSORT WITH THEIR HEADS SHAVED AFTER THEY HAD HAD MEASLES: A PHOTOGRAPH TAKEN AT TSARSKOE SELO IN 1917.

*Continued.* search for the Imperial family, who had received it for use as a pass-word. But Mme. Tchaikovsky's position gained strength daily, and a committee was formed to work in her interest and gain official recognition for her. So matters went on until 1926.

Next, the doctors thinking she required a change of air, she was taken to Lugano—and the German Ministry for Foreign Affairs issued a passport for "Anastasia Tchaikovsky. Born at Tsarskoe Selo on June 18, 1901." They did not dare to put "née Romanoff." Thus Mme. Tchaikovsky got her "identity" as the Grand Duchess Anastasia.

In July 1926 she returned to Germany and entered a sanatorium in Bavaria. By this time Mme. Rathlef had been sent away. The "unknown's" protectors sent for Mme. Melnik, daughter of Dr. Botkine, who died a martyr to his duties with the Imperial family at Ekaterinburg, and the news spread that she had recognised Mme. Tchaikovsky as the Grand Duchess Anastasia. In Mme. Melnik's Memoirs, however, it is made clear that she only thrice saw the Grand Duchess at close quarters, the last time being in 1914, when the Grand Duchess was thirteen! She, too, helped the "failing memory" of the invalid and to "re-educate her brain." A partisan recorded:

*[Continued above.]*



THE SHAVEN HEADS OF THE TSAREVITCH AND THE FOUR GRAND DUCHESSES: A PHOTOGRAPH TAKEN IN 1917 BY M. GILLIARD, IN RESPONSE TO THE REQUEST OF THE IMPERIAL CHILDREN—BACK VIEW.



THE SHAVEN HEADS OF THE TSAREVITCH AND THE FOUR GRAND DUCHESSES: A PHOTOGRAPH TAKEN IN 1917 BY M. GILLIARD, IN RESPONSE TO THE REQUEST OF THE IMPERIAL CHILDREN—FRONT VIEW.

*Continued.*

"The invalid is better. Her memory is gradually coming back." Mme. Melnik, through her father, knew hundreds of intimate details about the Imperial family.

I realised there was no time to lose. I asked M. Bischoff, Scientific Police Professor at Lausanne University, to proceed with a report based on photographic documents provided by me. The investigation was carried out in the most up-to-date method of the Bertillon school. Mme. Tchaikovsky continued her ascent. Then came the fall.

During her career as Grand Duchess Mme. Tchaikovsky made but one mistake, but that ruined her. One evening, when staying with Baron Kleist in 1922, she disappeared, to be found several days afterwards wearing clothes other than those in which she had gone away.

Publicity was given to this, and the attention of a Frau Wingender was attracted. She produced the clothes Mme. Tchaikovsky was wearing when she disappeared, and declared that they were left behind by one Franziska Schanzkowski, who had lodged with her at various times, and most recently in August 1922. Then the Berlin police found in the dossier of Franziska Schanzkowski a form that person had filled in on her arrival in Berlin on Nov. 20, 1919. The writing on that form [and in the letters of Mme. Tchaikovsky was the same. Finally, Frau Wingender, confronted with the supposed Grand Duchess, asserted that she was none other than her lodger. She who had called herself the Grand Duchess Anastasia for six years was Franziska Schanzkowski, a Polish peasant born on Dec. 16, 1896, at Borowicclass, in Pomerania, had never been in Russia, and had been educated at a German primary school.

THE very unusual photographs reproduced on this page, and useful for comparison with one of the photographs of Mme. Tchaikovsky, were taken at Tsarskoe Selo in 1917. In the March of that year, after the outbreak of the Russian Revolution, the Imperial family were imprisoned at Tsarskoe Selo before they were sent to Tobolsk in the August. During this period the Tsarevitch and the Grand Duchesses developed measles, and were very ill. On regaining their health, they were in danger of losing their hair, and, consequently, the Empress decided to have their heads shaved. Then, one day in May, the four Grand Duchesses, who were taking a walk in the park at Tsarskoe Selo, and were wearing large hats to hide their baldness, encountered M. Gilliard, who had his camera with him. Laughingly, they consented to pose for their photograph. Just before this was taken, and at the instigation of the youngest and liveliest, the Grand Duchess Anastasia, the Grand Duchesses removed their hats: hence the group given at the top of this page. Still very amused, the Grand Duchesses decided to elaborate the joke, and sent for the Tsarevitch. Then they improvised a background in their study, with a screen and some black material, and posed again with their brother. As a result, the other two photographs on this page were taken. The event had its tragic side. At the family dinner in the evening, the children showed the Emperor and Empress the prints. To their dismay, the Empress was much moved; for in the photographs she thought she saw the heads of five beheaded boys; thus the joke ended in sinister symbolism.



## BOOKS OF THE DAY.

ENGLAND has been discovered by the English, as well as by the Americans, and the main cause and method of their discovery has been the motor-car. I am not going to write about motoring, but that pursuit, it may be assumed, underlies several of this week's books, and probably explains the increased interest in topography and local history.

My "first," as the old conundrum had it, is a novel—"NOW EAST, NOW WEST." By Susan Ertz (Benn; 7s. 6d.). Though there was a slight difference of opinion between George Goodall and his wife Althea as to what car they should buy when they moved from New York to London (Althea wanted a Rolls, while George was content with a Buick), this was only a minor incident, and the story has otherwise little to do with motoring. The class of car, however, indicates the social status. This book illuminates the motives of rich Americans—particularly American women—in coming to live in England, and their "reactions" to English society. George didn't want to leave New York; he was perfectly happy there with his club, his business, and his "admirable apartment of eight rooms and four baths." Althea, however, felt otherwise, and when the chance arose for George or another to establish a London branch, it was Althea's view that prevailed. So we start with George, Althea, and Cleve (their little son) crossing the Atlantic from east to west.

Romance and disappointment await them both; Althea gives George cause for jealousy, and George seeks (or rather, finds) consolation in a woman friend who opens his mind to the joys of thought and reading. Finally, it is Althea who wants to go back to New York, and George who would like to stay in London. Althea's view prevailed, and we leave them, crossing the Atlantic from west to east. I hardly think they will "live happily ever after," and their future should provide good material for a sequel.

"Now East, Now West" is a brilliant comedy of modern manners, and the best novel in this genre that I can remember. The story moves with perfect ease and a sure mastery of character and dialogue. Miss Ertz has shown that she can keep, on a larger scale, the high level of quality attained in the short stories of her previous volume—"And Then Face to Face." Only one criticism I have to make, and that relates, not to writing, but construction. I could not explain fully what I mean without giving away the plot—a thing I always avoid in reviewing novels. The point is that, near the end, the author springs a surprise regarding the personal relationship of two people, revealing a state of things which could hardly have remained hidden for years and unknown to the others concerned. Such a device is admissible, and indeed desirable, in detective or mystery fiction, but in a novel of character it strikes me as inappropriate and unconvincing.

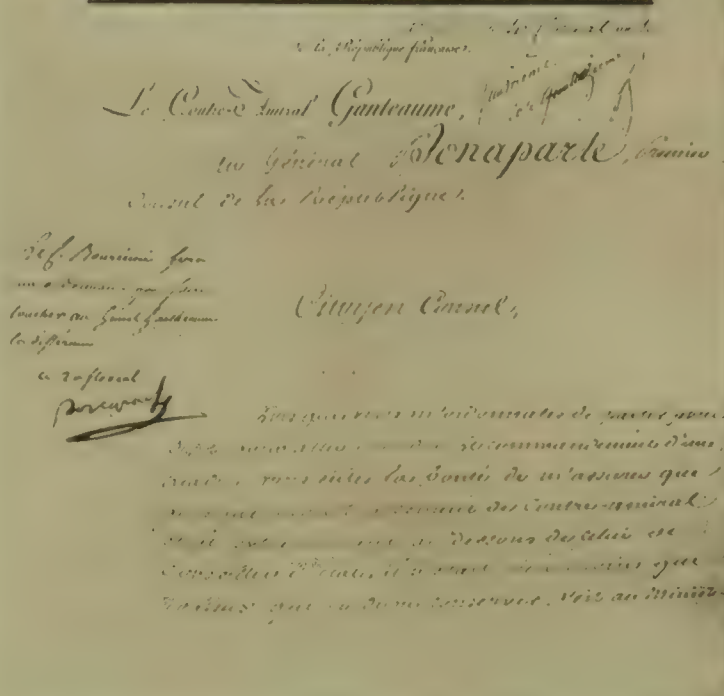
The rest of my books, with two exceptions, are works of popular topography or sketches of modern life. I will take the exceptions first, because of their importance. One is "THE DIARY OF A COUNTRY PARSON: THE REV. JAMES WOODFORDE. VOL. III., 1788-92. Edited by John Beresford. Illustrated (London, Humphrey Milford; Oxford University Press; 12s. 6d.). Parson Woodforde's Diary is now so well known that I need not enlarge on its extraordinary charm as a naïve picture of eighteenth-century clerical life in a Norfolk village, where rumours of the French Revolution hardly ruffled the parochial surface. Still, in this third volume, the worthy parson tells us, with unflinching detail, what he had for breakfast, dinner, tea, and supper; what he lost at cards on an evening, and the daily doings of his household, his neighbours, his parishioners, and his pigs. Religion (beyond perfunctory records of services) hardly enters into the story—a contrast to a nineteenth-century clergyman's diary with which I have had some concern—the notebooks of Parson Hawker of Morwenstow. Parson Woodforde, of Weston Longeville, was a man of a very different kidney, and yet in many external matters his daily round, as usual in a rural parish, was much the same.

It might have been well, I think, to preface the book with a short "Who's Who" of the principal characters, as, unless one has just been reading the previous volumes of the diary, it is sometimes difficult to identify people mentioned only by their Christian names. Thus, I was at first under the impression that Nancy was the parson's wife, until certain allusions prompted research and the eventual discovery that she was his niece. Yet these detective inquiries are part of the fascination in a book of this kind. I find myself following up such questions as—Was Parson Woodforde a bachelor or a widower? Why could not Nancy visit her dying sister in Somerset? Was her uncle close-fisted? He does not seem to be; he continually records his charities—even "£0. 0. 1." to a strange beggar. On the other hand, he continually records Nancy's little debts to him, including a forfeit of a shilling (sixpence a time) "for not being below Stairs

for two Mornings before ten o'clock." He was evidently a shrewd hand at a bargain, as when "two men called to see eight Piggs. . . . I asked 10 Pound for them, they offered me 8 Pound. I then told them that they should have them at 9 P., but they would not give that, so we parted."

Parson Woodforde, I think, would not have approved of Prohibition, and this brings me to a book that is, to some extent, an urban counterpart to the diary of this rustic Pepsy, though written earlier, and in the form of narrative. An amusing incident of a parson producing from his breeches' pocket a cork-screw (or "screw-bottle") along with a Prayer-Book, occurs in "THE LONDON SPY: THE VANITIES AND VICES OF THE TOWN EXPOSED TO VIEW." By Ned Ward. Edited with Notes by Arthur L. Hayward. Illustrated. (Cassell; 10s. 6d.). "Ned Ward," we read, "whose *London Spy* is now, for the first time, published in a form suitable for general reading, was the lively host of the King's Head Tavern, next door to Gray's Inn."

That phrase, "suitable for general reading," implies,



#### A NAPOLEONIC RELIC ON EXHIBITION IN LONDON: A DOCUMENT BEARING THE SIGNATURE "BONAPARTE" IN THE LEFT MARGIN.

This document is included in an interesting exhibition of Ship Models, Pictures, and so on, at the Sporting Gallery, 32, King Street, Covent Garden. It is a communication to Napoleon (then First Consul) from Rear-Admiral Ganteaume, and is dated "Paris, the 16th Floréal, tenth year of the French Republic." Bonaparte's signature is dated "20 Floréal."

I imagine, a certain amount of expurgation. The residuum is sufficiently representative of one who "wrote exclusively for men, and for men who did not suffer from squeamishness." Yet I should not call it a vicious book in its intention. The author, for instance, denounces as "a shameful indecency" the public flogging of women at Bridewell.

His descriptions of Fleet Street and Salisbury Court, and of troops of beggars roaming the town, remind me of Goldsmith and the outcasts "who wept on the steps leading to his Temple lodgings when he lay dying." The scene is recalled in a chapter on "a poet's country retreat" in a delightful book called "JUST BEYOND LONDON." Home Travellers' Tales, with Some Glimpses of Rus-in-sub-Urbe. By Gordon Maxwell. Illustrated by Donald Maxwell. (Methuen; 7s. 6d.). I pass Goldsmith's monument in the Temple almost every day, and I have lived at Hendon, yet I did not know that it was

at Hyde House, between Hendon and Edgware, that in 1773 he wrote "She Stoops To Conquer." Mr. Maxwell has revived the romance of the suburbs.

What a different London from Ned Ward's, again, is presented in some clever essays and sketches of modern life entitled, "FUGITIVE PIECES." By Mary Hutchinson (Hogarth Press; 7s. 6d.). And how different the status and mentality of women! The author prefers the "jolly, romping" modern girl to "the cunning, the deception, the sentimentality" of "a very old and wicked world" in earlier centuries. "We are babes in the wood by comparison. The New World is risen—America is here!"

America is indeed here, in considerable numbers, on its annual summer invasion, careering along our roads and "rubber-necking" at our ancient buildings. Some deliciously amusing and not unkindly pen-pictures of the American tourist occur in a book that is far and away the liveliest and most readable of its kind that I have met—namely, "IN SEARCH OF ENGLAND." By H. V. Morton. Illustrated in Colour and Otherwise. (Methuen; 7s. 6d.) a record of a motor-tour reprinted from the *Daily Express*. The Americans Mr. Morton describes are not those of the Goodall class; he shows us rather Babbitt doing "Yurup," and he lets "Babbitt" explain his own motives. But his Americans are not all visitors; one was the verger of Winchester Cathedral, and an excellent verger too. "He had imagination, magnetism. . . . 'Who are your most intelligent listeners?' I asked him. 'American women over forty,' he replied instantly." The episode recalls a memory of my own—a stately, long-robed verger in Canterbury Cathedral, and a child who was with me asking, in an awed whisper, "Is that Our Lord?" It reminds me also of entering the room where Shakespeare was born, and finding there an American girl with a pansy in her mouth. I remember at the time feeling a trifle prostrated, but I have since thought it may have been only her symbolic way of expressing reverence.

Mr. Morton's sketches of East Anglian character suggest little change since the days of Parson Woodforde. "In the public bars," he says, "the Norfolk farmers split farthings all day. Is there such bargaining anywhere else in England? A pig and fourpence will keep two Norfolk farmers busy all day long."

At this point it has become necessary to replace the rest of my article (introducing kindred books) with another subject, and to switch off from English to Chinese topography and architecture. The work in question is in three large volumes entitled "THE IMPERIAL PALACES OF PEKING." With 274 plates in collotype after photographs by the author, twelve architectural drawings, and two maps. With a short historical account by Osvald Sirén, Professor in the University of Stockholm (Paris and Brussels Librairie Nationale d'Art et d'Histoire. G. Van Oest, publisher. Subscription price, £8 8s. net for the whole work). As indicated by the order of contents on the title-page, the main feature of the publication is the magnificent series of full-page photographs—the last word in artistic reproduction—which form a picture gallery of extraordinary beauty and fascination.

Everything out of China, of course, claims our interest just now, but this splendid work has a permanent value apart from current events. To the eye of the average Western reader it will open up a world of wonder and impart a new meaning to the poet's phrase, "the gorgeous East." Now that the Chinese Empire is politically derelict, these beautiful buildings have acquired an added charm—the glamour that belongs to all relics of departed glory. The old Emperors were indeed prodigal in the number and lavish adornment of their habitations. The three separate sections of Professor Sirén's work deal respectively with (1) The Purple Forbidden City; (2) The Sea Palaces; and (3) the Summer Palaces. "I had the good fortune," he writes, "of visiting, under the personal guidance of the ex-Emperor, many of those inner quarters of the Forbidden City which then (1922) still were reserved as residences of the Imperial Family, and where very few outsiders, be they native or foreigners, have ever set their foot."

In the historical introduction Professor Sirén describes the palaces in detail, with their countless pavilions, courts, and gateways—all bearing poetic names in the Chinese manner, such as the House of Placid Leisure or the Gate of Supreme Harmony. "Peking," he says, "is built on the same site and according to the same plan as Khanbalic, the great city of the Mongol Emperors, founded by Kubilai-khan in 1267." Incidentally, he tells many an anecdote of the late Empress-Dowager, "the old Buddha," who loved the ancient palaces, and had her own special haunts among them. One of her hobbies was the cultivation of silkworms.

C. E. B.



# WHERE WORK "SIMPLY ISN'T DONE": INTERLAKEN IN THE SEASON.

FROM THE DRAWING BY REGINALD CLEAVER. (COPYRIGHTED.)



AT INTERLAKEN, TOWN AND COUNTRY MEET ACTUALLY ON THE MAIN PROMENADE; ON THE ONE HAND THERE ARE HAYFIELDS —



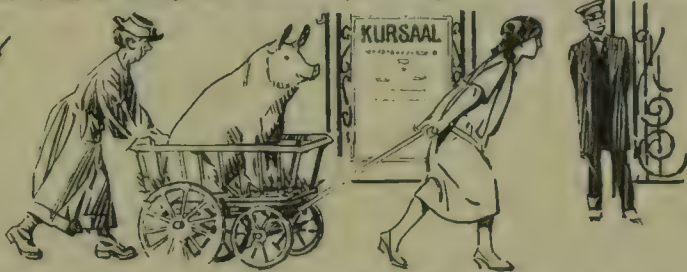
ON THE OTHER TRAFFIC, SHOPS, RESTAURANTS, HOTELS.



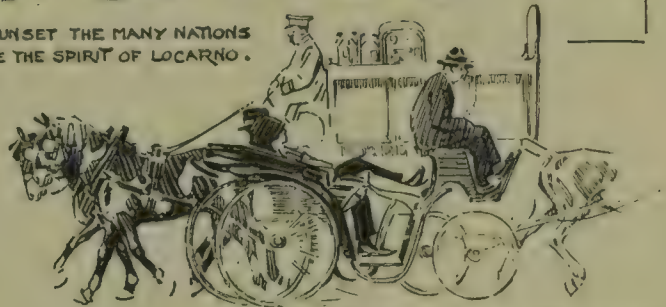
THE "JUNGFRAU" IS THE BIG ASSET; AND IT IS QUITE NICE TO SEE AT SUNSET THE MANY NATIONS THAT MAKE UP INTERLAKEN SOCIETY WATCHING IT IN HAPPY COMMUNION. QUITE THE SPIRIT OF LOCARNO.



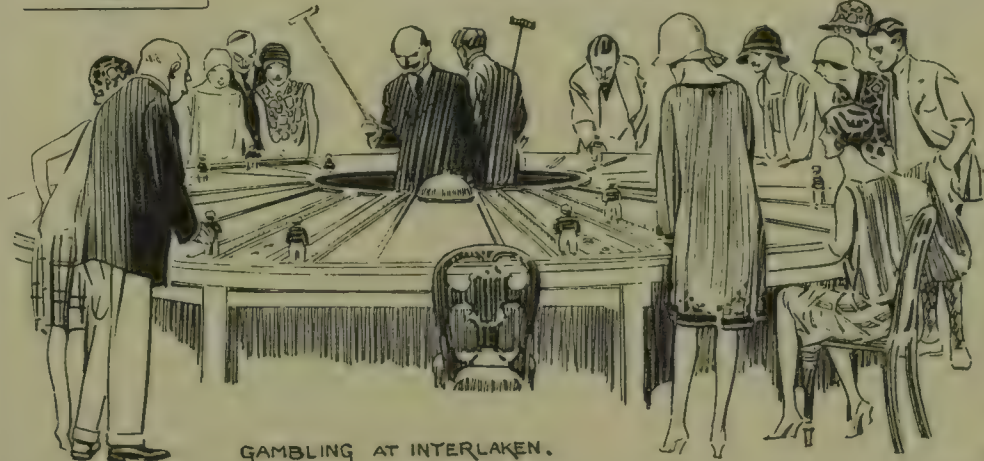
A WOULD-BE PRODIGY.



FURTHER EVIDENCE OF HOW ONE IS IN PLEASANT TOUCH WITH THE TRULY RURAL.



THERE IS ALSO A MARKED SURVIVAL OF LIVE HORSEPOWER.



GAMBLING AT INTERLAKEN.



SEASON SHOPS OPEN ON SUNDAYS AT 10.30 A.M. AND THE WEEK MAY BE SAID TO BEGIN AGAIN AT THAT HOUR.

A PLEASURE RESORT WHICH SEEMS TO CHANGE ITS NATIONALITY FROM DAY TO DAY: "GAMBLING" WITH MOVABLE DOLLS AT THE FAMOUS SWISS RESORT; AND VARIOUS ATTRACTIONS RURAL AND STRICTLY URBAN.

"Interlaken," writes our artist, "is one of those pleasant places that provide pleasure only; where work, in its general sense, 'simply isn't done.' It is quite cosmopolitan, and no nation can claim preponderance; yet, with the coming and going of huge tours, for a day or so one or another nation seems to be so all over the place that Interlaken is speaking American, English, German, or something else, turn and turn about! Gambling is no longer one of the attractions,

the Swiss Government having little by little eliminated all possibility of excessive financial loss or failure, even for the humblest tourist purses. Consequently, the gamble, such as it is—to be exact, the pushing of a doll up and down a numbered track—can only attract the veriest beginner. Stakes are limited to one-franc pieces, so that the wins, if any, can barely compensate one for the loss of valuable tourist time. Sunday, by the way, is not very restful."



## The Innermost Recess of Tutankhamen's Tomb: MAGNIFICENT "FINDS."

(See Pages 107 to 111.)

In proposing the toast of the King of Egypt at the State Banquet given in his Majesty's honour at Buckingham Palace, the King said: "We welcome your Majesty as the ruler of a country whose ancient history and monuments are not only a source of pride and inspiration to the Egyptian nation, but are a treasure house of knowledge and beauty for all the world." From this it may be taken that King George had in his mind not only that treasure trove of Egypt which has been known for many generations, but those more recent and most astonishing "finds" in the Tomb of Tutankhamen, discovered by the late Lord Carnarvon and Mr. Howard Carter. Our readers will not need reminding that many of the rarer and more beautiful of these have been illustrated in this paper from time to time, in colours and in monochrome; and we have pleasure in giving in this number the more remarkable of the objects found in the Innermost Recess beyond the Burial Chamber, which was investigated thoroughly by Mr. Carter during last season's work. We are glad also to be able, thanks to an interview with Mr. Carter, to give a number of exceedingly interesting details. The present colour reproductions, it should be added, are the sixteenth set of such reproductions in our pages.

### THE INNERMOST RECESS.

DESCRIBING to a representative of *The Illustrated London News* the work done at the tomb of Tutankhamen during the last winter season, Mr. Howard Carter was enthusiastic as to the results of the investigation of the Innermost Recess beyond the Burial Chamber. Filled with every kind of object, that small recess, excavated in the rock beneath the bed of the valley, proved, he said, to be not more than fifteen-by-twelve feet square and eight feet in height, and of extreme simplicity. Its walls and ceiling had been left unsmoothed, the marks of the final chiselling being still visible upon their rock surfaces. In fact, it was found as the ancient Egyptian masons had left it, with even the last few flakes of limestone from their chisels still lying upon the floor. "Small and plain as it was," commented Mr. Carter, "the impressive memories of the past haunted it none the less"; and he continued:

"When, for the first time, one enters such a chamber, the sanctity of which has been inviolate for more than thirty centuries, an awe is felt, if not a fear, by the intruder. It seems almost desecration to trouble this long peace and break an eternal silence. The very stillness of its atmosphere, intensified as it was by the many inanimate objects that filled it, which had stood there for centuries and centuries as those pious hands had left them, created a sense of sacred obligation which is indescribable and caused one to ponder before passing that inviolate threshold. The emotions thus aroused, of which the sense of awe of that tremendous past is the root, are difficult to describe in words. The spirit of curiosity is checked: the very tread of one's foot, the slightest noise, each tends to increase and magnify an unconscious reverence—one becomes mute.

"Such an appeal of the past makes one hesitate before venturing to enter and explore, until one

remembers that, however much one may respect it, an archæologist's first duty is to the present, and it is for him to interpret what is hidden and note whatever steps may lead him to his goal."

### THE CASKETS.

Our representative then questioned Mr. Carter as to the "finds," and the archæologist expressed the opinion that, of the many objects that filled the chamber—emblems of the Underworld, sacred celestial barks, model ships for the funeral pilgrimage, the Canopic Shrine and chest, chariots, statuettes of the young monarch as pastoral chief of his territories in the hereafter, sinister black shrine-like chests housing the Divine Ennead (nine) of the Netherworld—many of which were illustrated in our issues of Jan. 22,

what originally existed, the officials gathered up and returned to the caskets without order. At least, such was the state in which we found them."

Different woods, ivory, natural stones, faience, glass, and metals, it may be remarked, were used by the ancient Egyptians for the decoration of their chests and caskets. Throughout the East, through all ages, these highly ornamented boxes were used to hold more valuable and personal belongings, or as repositories for costly cosmetics. In fact, to this day, the pride of the *fellah* is in the gaudily bespangled and now more than often trumpery box in which he keeps his most treasured articles.

"As a result of this very ancient custom, it was not surprising to find in the Innermost Recess," said Mr. Carter, "the more personal property of the King stored in highly ornamented caskets. There were many examples showing consummate taste; one of particularly unusual shape, taking as it does the oval cartouche form of the nomen of the King. It is constructed of a dark reddish wood of coniferous nature, and is bordered in veneer-fashion with ebony. Around its sides are three horizontal bands of hieroglyphic text engraved and filled-in with blue, giving the titulary and other designations of the King. But the lid is its real and striking feature: it is one huge cartouche bearing in finely carved ebony and stained ivory the characters of the family name of the young Pharaoh—here actually the Amen form after his reversion from Aten—and these characters are laid upon a rich gold ground bordered with black ebony. This casket contained some linen scarves, ear-rings, bracelets, and other forms of jewellery (see pages 110 and 111), as well as a bead and gold work 'stole.'" (See page 109.)

### EAR-RINGS.

With regard to the ear-rings, Mr. Carter made a most interesting point, noting that ear-rings were not an early form of Egyptian ornament. They began to appear among the inhabitants of the Nile about the beginning of the New Empire (circa 1600 B.C.), and were probably introduced into Egypt from Asia during the preceding intermediate period, under the foreign domination known to us as the Shepherd Kings.

"On the examination of the mummy of Tutankhamen," Mr. Carter told his interviewer, "it was found that the lobes of his ears were perforated, but among

the very numerous ornaments that were discovered within his linen wrappings there was nothing of the nature of an ear-ring. The gold portrait mask that covered and protected his head (see *Illustrated London News*, Jan. 1, 1927) had also the lobes of the ears pierced, but the holes had been afterwards filled in with tiny discs of thin gold foil. In this casket were several pairs of ear-rings, each having stud-like fastenings intended to be passed through the lobe of the ear, and coinciding in measurement with the perforations of the King's ears. Among the representations of Pharaohs upon the monuments, perforations in the lobe of the ear are often marked, but I do not know of any instance of actual ear-rings being depicted on a King's ears, though in the case of young princes such ornaments are not uncommon.

"On Arab boys in Egypt ear-rings are often worn up to the age of six and seven years, when they are generally removed and given to the lads' younger brothers and sisters; in rarer cases of an only or

(Continued on page 122.)



"SLIPPERS" OF TUTANKHAMEN: LEATHER SANDALS OF THE YOUNG PHARAOH; EMBELLISHED WITH BEAD AND GOLD TRAPPINGS, AND EQUIVALENT TO THE MODERN SIZE 7½.

These sandals were the only thing left in one of the boxes found in the Innermost Recess. The plunderers of the Tomb had had the rest.—[After the Photograph by Mr. Harry Burton, of the Metropolitan Museum of Art, New York. World Copyright Strictly Reserved.]

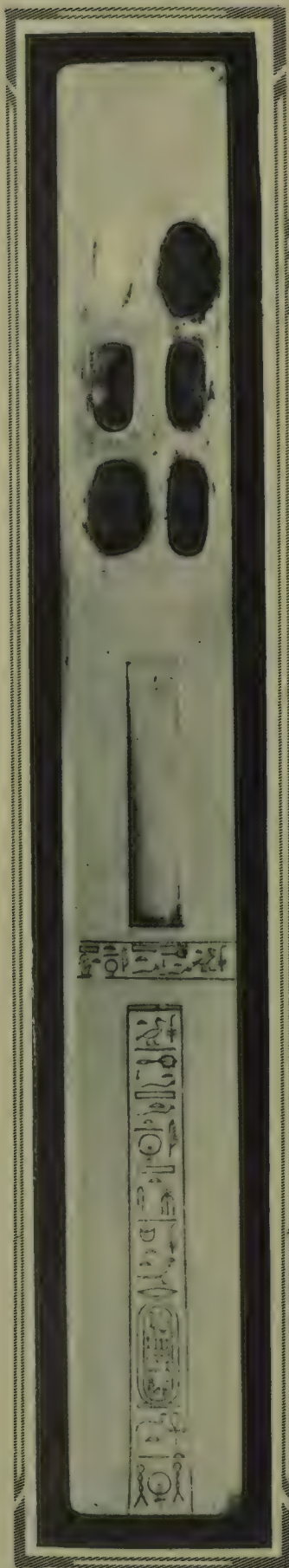
1927, and April 23, 1927—perhaps the most interesting were the treasure-boxes which contained Tutankhamen's honorific decorations and jewellery (see *Illustrated London News*, Feb. 26, 1927, and April 23, 1927), his palettes, mirrors, slippers, and liturgical vestments. (See pages 107, 108, 109, 111.)

"Unfortunately," Mr. Carter added, "these caskets—unlike the rest of the objects in the recess, which were found in position exactly as they were placed by pious hands at the time of burial—had alone been disturbed by the dynastic tomb-plunderers for the intrinsic value of gold and silver they contained. Their seals had been broken, and their pieces of greater value stolen. Moreover, it would seem that the sergeants of the necropolis, who subsequently reclosed the tomb, had found the remainder of the contents of these boxes strewn helter-skelter upon the floor of the chamber by the thieves when committing their predatory quest. These remnants, probably not two-fifths of



Evidently from a  
Vanity Box :  
Palettes, "Brushes,"  
Paints, and a "Pen"-  
Holder; Owned by  
Tutankhamen and his  
Sister-in-law.

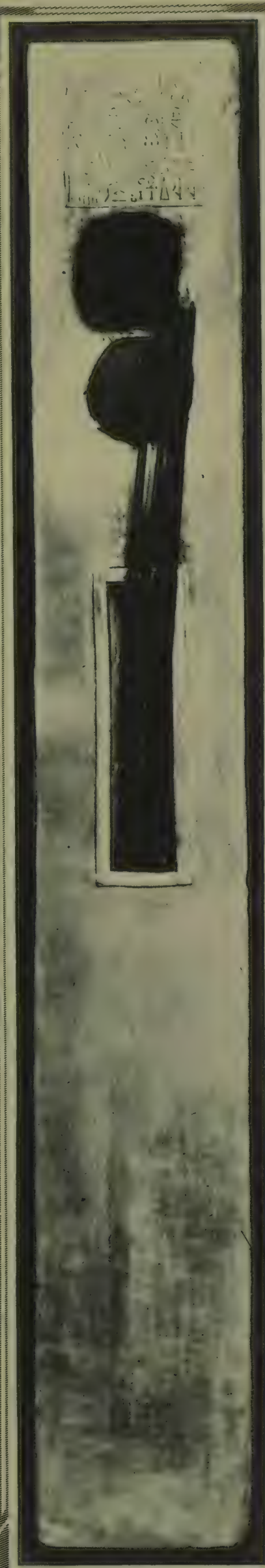
(Actual Size.)



A SMALL IVORY PALETTE BEARING SIX COLOURS—white, yellow, red, green, blue, and black—belonging to the Royal Daughter, Meryt-Aten, born of the Great Royal Mother, Nefer-teti. Meryt-Aten was the eldest daughter of Akhen-aten. She was married to Smenkh-Ka-Re and, therefore, was Tutankhamen's sister-in-law.



A SOLID IVORY PALETTE bearing the names and titles of Tutankhamen and dedicated to the God Atum of Heliopolis. The pigments visible under the reeds are black and white.



A GOLD PALETTE OF TUT-ANKH-ATEN before his conversion to the worship of Amen. Necessarily, this palette belonged to him when he was quite young. The colours and the reeds are like those of the ivory palette in the second illustration on this page.



A "PEN"-HOLDER IN THE FORM OF A COLUMN with a palm-leaf capital. This is of wood embellished with gold and encrusted with coloured glass. The revolving lid, which is in the form of an abacus, is of ivory. The holder contains a number of unused reeds which served as pens for writing, or, when their ends had been frayed, as brushes for painting.



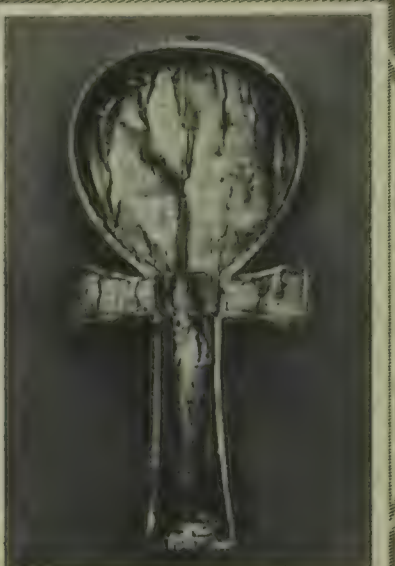
# TUTANKHAMEN TREASURES OF THE INNERMOST RECESS: MIRROR-CASES; A CASKET.



THE CASE OF A MIRROR OF "ANKH" (SYMBOL OF LIFE) FORM.



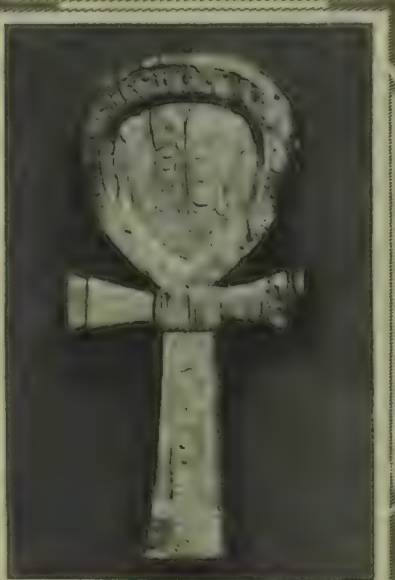
THE CASE OF A MIRROR IN "GOD OF ETERNITY" FORM.



THE INTERIOR OF THE MIRROR OF "ANKH" FORM, WHICH CONTAINED A REFLECTOR OF POLISHED SOLID SILVER.



THE INTERIOR OF THE "GOD OF ETERNITY" MIRROR, WHICH CONTAINED A REFLECTOR OF POLISHED SOLID GOLD.



THE OTHER SIDE OF THE CASE OF THE MIRROR OF "ANKH" FORM.



THE OTHER SIDE OF THE CASE OF THE "GOD OF ETERNITY" MIRROR.



A CARTOUCHE BEARING THE FAMILY NAME OF THE PHARAOH—IN AMEN FORM: THE LID OF THE "STOLE" AND JEWELS CASKET—ON THE LEFT OF THE LOWER KNOB, PART OF THE SEAL AND STRING BROKEN BY THIEVES.



THE CASKET WHOSE LID IS REPRODUCED ABOVE: A BOX AROUND WHOSE SIDES ARE THREE HORIZONTAL BANDS OF HIEROGLYPHIC TEXT GIVING THE TITULARY AND OTHER DESIGNATIONS OF TUTANKHAMEN.

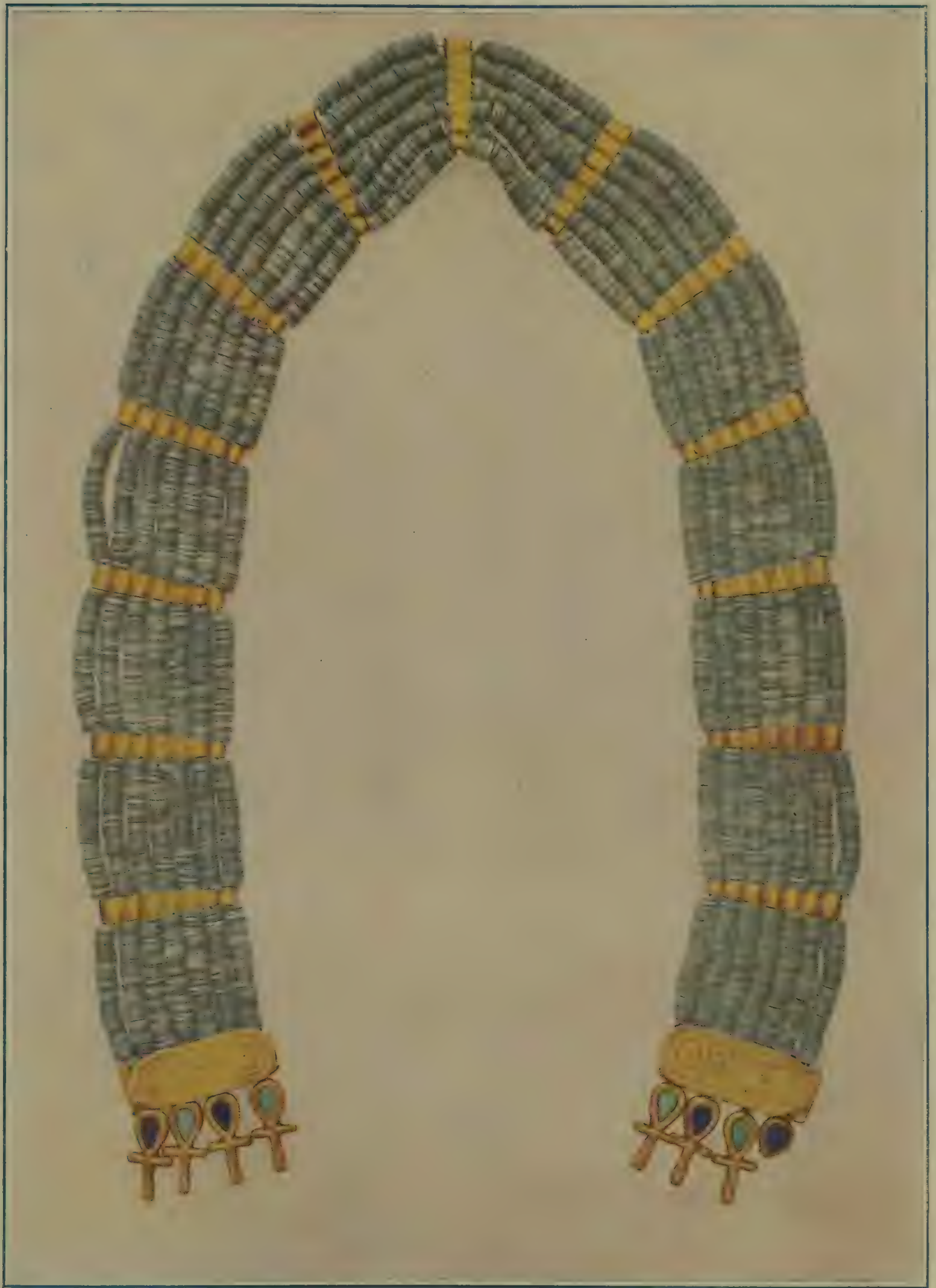
FOUND IN A PLUNDERED CASKET WITH SIXTEEN COMPARTMENTS: TWO MIRROR-CASES OF CARVED WOOD COVERED WITH THIN SHEET METAL, AND ONCE CONTAINING REFLECTORS OF GOLD AND SILVER.

One of the decorative caskets found in the Innermost Recess has its interior divided into sixteen compartments for gold and silver vessels. These were stolen by plunderers of the Tomb, and in their place Mr. Carter found the palettes, "brushes," and "pen"-holder illustrated on page 107, and also the two mirror-cases. The silver and gold reflectors from these were also stolen by the plunderers.—The casket which contained the "stole," earrings, bracelets, and so forth (on the right of this page) is of reddish wood, and is of the oval cartouche form of the nomen of the King. The lid is one big cartouche bearing, in ebony and ivory, the characters of the family name of the young Pharaoh—here in the Amen form, after his reversion from Aten. The precise form of the nomen is: "Tut-Ankh-Amen. Heq. On. Shema" (Tutankhamen. Prince of Southern Heliopolis). The hieroglyphs on the box are engraved and are filled in with blue pigment. The lid is overlaid with gold, and the hieroglyphs are of stained ivory and ebony. The text upon the ebony border is inlaid with an ivory-like powder. On the left-hand side of the lower knob (as seen in the photograph) is a part of the string and seal, broken when thieves plundered the casket.



## Suggesting the Modern Stole: Tutankhamen's Ceremonial Scarf.

AFTER A PHOTOGRAPH BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)



ENDING IN GOLD CARTOUCHES OF THE KING, WITH FRINGES OF THE SACRED *ANKH*, THE SYMBOL OF LIFE :  
A REMARKABLE ORNAMENT OF FAÏENCE BEADS, WITH GOLD "SPACERS"; PROBABLY WORN SCARF-WISE.

This remarkable ornament was among the contents of a casket found in the Innermost Recess of Tutankhamen's Tomb. It is composed of seven rows of flat, disc-shaped beads of blue faïence, which are held in place at intervals by gold "spacers." The two ends terminate in gold cartouches

of the King, each with a fringe of four *ankhs*—the sacred symbol of life. From the shape of the ornament, it would appear to have been worn in the same way as a scarf, and thus it seems to be an early form of the liturgical vestment known as a stole.



## Tutankhamen's Ear-Rings; A Duck-Headed Falcon; Ritual Resin.

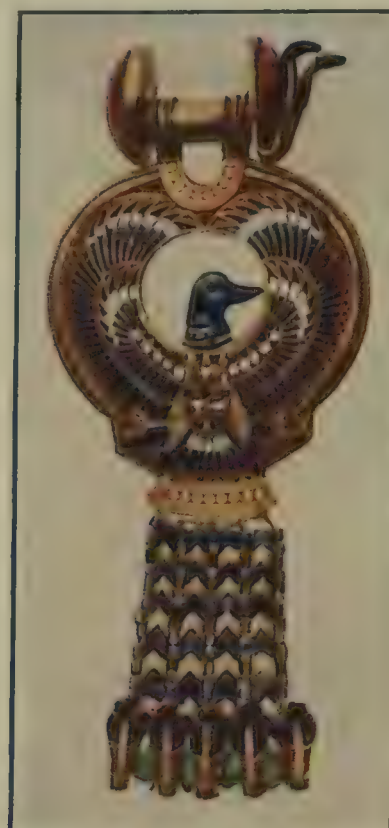
AFTER PHOTOGRAPHS BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)



1.



2.



3.



4.



5.

EAR-RINGS PROBABLY WORN BY TUTANKHAMEN IN BOYHOOD: (1 AND 3) A PAIR REPRESENTING THE SUN GOD AS A DUCK-HEADED FALCON; (2 AND 5) CIRCLETS OF GOLD AND SACRED RESIN BEADS; (4 AND 6) CIRCLETS WITH FIGURES OF THE KING BETWEEN SOLAR COBRAS.



6.

In the same casket as the scarf, pectoral, and bracelets (illustrated in this number) from the Innermost Recess of Tutankhamen's Tomb, were found several pairs of ear-rings. This form of ornament was probably introduced into Egypt from Asia at the time of the Shepherd Kings, and dates from the beginning of the New Empire, about 1600 B.C. Examination of Tutankhamen's mummy showed that the ear-lobes were perforated (as also were those of the gold portrait-mask), but no ear-rings were found in the wrappings. The stud-like fastenings of the ear-rings in the casket, however, fit the perforations in the mummy. Such perforations often appear on representations of Pharaohs in Egyptian art, but there is said to be no case of actual ear-rings depicted on a king's ears, though they are not uncommon on young princes. Modern Arab boys often wear ear-rings up to the age of six or seven, and then discard them,

and in ancient times also, apparently, ear-rings were not customary among adults. Indications of rough usage on these particular specimens suggest that Tutankhamen wore them in his earlier youth. Their workmanship is unique, and in one pair (2 and 5) a feature is the Egyptian method of colouring gold scarlet to receive an overlay of granulated gold. The sacred black resin beads in the same pair were probably prescribed by ritual. In another pair (1 and 3), made of gold, inlaid with semi-precious stones, the solar "spread-falcon" in cloisonné-work has, for some unknown reason, a duck's head of mallard type, in semi-transparent blue glass. In the third pair (4 and 6) a carnelian figure of the King, as the Sun God, stands between solar cobras, or protective goddesses of Upper and Lower Egypt. The beads are of lapis lazuli, carnelian, and green felspar.



# Tutankhamen's "Modern" Wrist-Bands; and a 12-Inch Pectoral, the Largest Known.

## BRACELETS

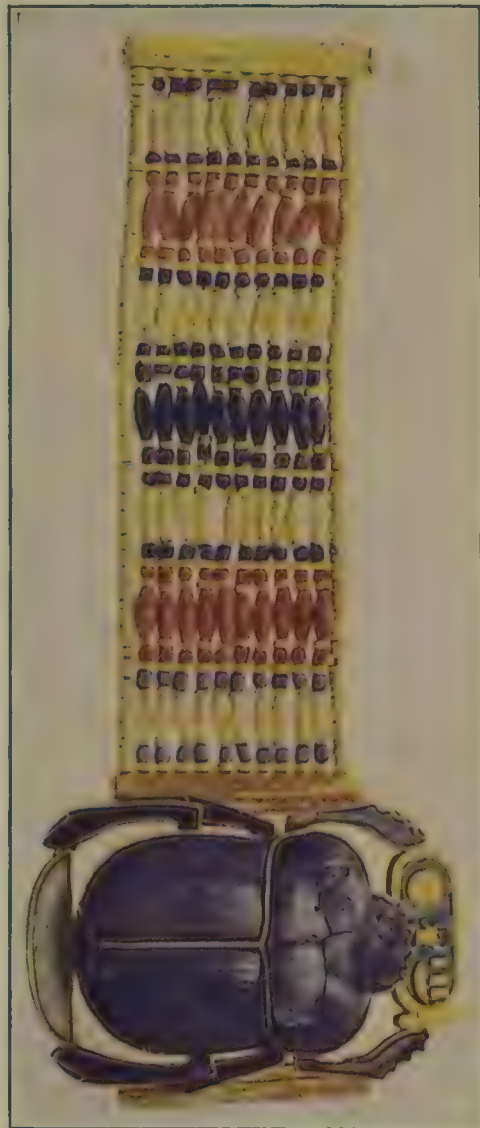
were a very early type of ancient Egyptian jewellery, either in the form of solid metal hoops encrusted with ornament, or wrist-bands of bead-work with decorative centre-pieces, a style which it pleases us to call "modern." The large scarab beetles of lapis lazuli, which form the principal features of decoration, were not selected for æsthetic reasons, but on account of their symbolism, and were fashioned into ornaments having a particular significance; that is, one of the transformations of the great god, the Sun. In the wrist-band bracelet shown here, in Illustration No. 1, in the oval plaque setting of applied granular gold-work, with an encrusted border, the scarab of light amethyst is treated more as the stone of the god than as a replica of the insect itself. It bears the king's prenomen on its base. The band is made of sacred eyes, feldspar, carnelian, and lapis lazuli. No. 2 shows the gold khepre beetle in high relief, inlaid with lapis lazuli, on a massive gold



2. THE GOLD KHEPRE BEETLE INLAID WITH LAPIS LAZULI, REPRESENTING THE SUN GOD: PART OF A MASSIVE GOLD BRACELET.

bracelet encrusted with semi-precious stones of floral design. No. 3 is a wrist-band composed of bead-work with gold spacers. The scarab supports the king's cartouche (on the right). Especially characteristic of ancient Egyptian jewellery are the "pectoral" type of ornaments, which were made both for daily use and for sepulchral purposes. They have counter-pieces forming the clasp at the back, from which they were suspended either by means of straps composed of bead-work, or by contiguous plaques threaded on strings of beads, or by simple cords with tassels. Those designed for the sepulchre often bear large stone scarabs having funerary spells engraved on their bases; spells that have reference to the heart and limbs of the deceased. With the sacred beetle generally occur the two tutelary goddesses, Isis, on the one side, and Nephthys on the other. In No. 4 those deities are surmounted by the great sun-disc with multi-coloured wings, hovering ready to pounce.

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3. WITH A SCARAB CENTREPIECE (REPRESENTING A TRANSFORMATION OF THE SUN GOD) SUPPORTING THE KING'S CARTOUCHE: A WRISTBAND.

1. WITH AN AMETHYST SCARAB BEARING THE KING'S PRENOMEN: A BRACELET OF WRIST-BAND TYPE.

4. THE LARGEST ORNAMENT OF THIS TYPE EVER DISCOVERED (ABOUT 12-IN. WIDE): A SEPULCHRAL PECTORAL, OF A PRIESTLY ORDER OF ANUBIS, WITH A STONE SCARAB BEARING A SPELL FOR THE DECEASED'S HEART, AND FIGURES OF THE GODDESSES ISIS AND NEPHTHYS.



These exquisite examples of ancient Egyptian jewellery are among the latest specimens to be retrieved from the treasures of Tutankhamen's Tomb. They were found in one of the beautifully ornamented caskets, or treasure-chests, in the Innermost Recess of the sepulchral chamber. In the same casket were the other objects which are also illustrated in colour elsewhere in this number—the ceremonial

scarf resembling a stole, and the three pairs of earrings. Unfortunately the various caskets had been ransacked by thieves in ancient times, and they contained only a residuum of the less valuable among their original contents. These, however, are sufficient to show the consummate artistry of the Egyptian jeweller and lapidary in the days of Tutankhamen. We illustrate them in their actual colouring.

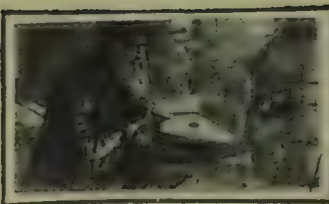


# Dewar's

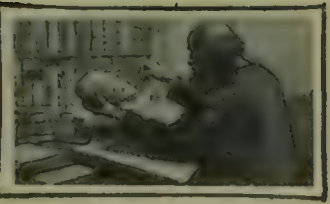


*The Macnab.*  
*by Sir Henry Raeburn, R.A.*  
*The original Picture the property of John Dewar & Sons, Ltd.*





# THE WORLD OF SCIENCE.



## A SURFEIT OF LAMPREYS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

THE mournful fate of Henry I., who, warned by his physician as to the probable consequences of disregarding his injunctions in regard to diet in his then state of health—or lack of it—gave rein to his craving for a dish of lampreys and died forthwith, is at least one fragment of English history which still lingers in my memory. But at the time at which this information was new I hadn't the least notion of what manner of creature a "lamprey" was; and I shrewdly suspect that my form-master was no wiser. Indeed, I very much doubt whether any dozen people taken at random and asked to describe a lamprey would be able to do so. I will not go so far as to dub such a result a piece of deplorable ignorance, lest I myself be brought to shame by another question which would find me equally at a disadvantage!

One reason, perhaps, why we know so little about lampreys nowadays is because we are no longer in danger of setting the doctor at defiance in this matter of our dietary; for, so far as I can make out, they are rarely to be seen in the fishmongers' shops. Thus temptation is out of our reach, not so much because the supply has failed as because, as a dish, the lamprey has fallen out of favour with the gourmet. This theme of lampreys was called to mind the other day when a friend sent me a dozen newly taken from a Northumberland burn. From their small size it was clear that they were lampreys in their larval, or "Ammocete," stage. But on that account they were the more interesting. Before discussing them particularly, let me say something about lampreys at large.

the *Bdellostoma*. In the first-named the brain is of a very simple type, and the nostrils, which open on the top of the middle of the head, are continued backwards to convey the respiratory water to the gill-chamber, whence it escapes by a pair of small holes near the middle of the under-surface of the body. In

unpleasant mode of life. For both these types have ghoulish habits. They fasten upon fishes, eat their way through the skin, and then proceed to devour every particle of flesh, leaving but a mere external shell containing the bones. The North Sea fishermen execrate the hag-fish when "line-fishing." Whole catches are sometimes destroyed. Indeed, at times, so great are the ravages that new fishing grounds have to be found.

From this fact it would seem that only dead or wounded fishes are attacked. *Myxine glutinosa* (the common "hag") attains to a length of two feet. *Bdellostoma* (found on the Pacific sea-board of North and South America, the Cape of Good Hope, and New Zealand) is a much larger creature, attaining to a length of as much as four feet. It raids the "gill-nets," and will, in an incredibly short space of time, completely devour the whole of a thirty-pound fish, leaving nothing but the skin and skeleton.

And now we are free to note something about lampreys. No more need be said of their anatomy than that the mouth is surrounded by a funnel-shaped fold of skin whose inner surface is armed with a series of conical, horny teeth; and similar teeth are borne by the tongue. But they are more unpleasant in their habits than the "hag-fish," for they fasten on their victim while still living, and rasp their way through. Three species are found in British waters—the lampern, or fresh-water lamprey, about eighteen inches long; the sand-pride, or lesser



FIG. 1. THE AMMOCETE, OR LARVAL, STAGE OF THE LESSER, OR PLANER'S, LAMPREY.

The Ammocete stage of the Lesser Lamprey differs in no important particulars from that of the other lampreys and "Hag-fish." The median dorsal fin, it will be noticed, runs in one continuous fold down the body, including the tail. At this stage the eyes have not yet come to the surface. The upper figure gives the side view, showing the very slightly developed dorsal fin; the lower shows the under-surface and the funnel-like mouth (left).

the second family the nostrils form a closed sac, while the gill-chamber lies beneath the gullet, instead of forming an ante-chamber thereto, as in the fishes.

The water is expelled through several pairs of holes in the body-wall. The mouth is fringed with short tentacles, and armed with a formidable rasping tongue.

I will not apologise for introducing these technicalities, because they must be taken into account if we are to

appreciate the place of these creatures in the scale of creation, and their bearing on their very

way through. Three species are found in British waters—the lampern, or fresh-water lamprey, about eighteen inches long; the sand-pride, or lesser

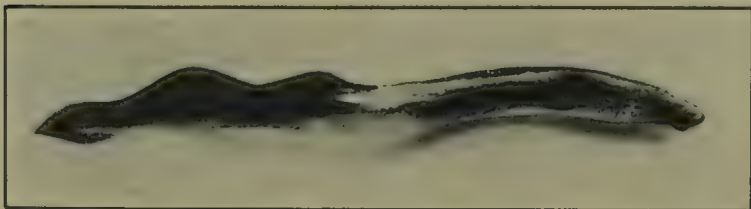


FIG. 2. THE LESSER, BROOK, OR PLANER'S LAMPREY; SHOWING THE RELATIVELY LARGE EYE.

In the adult stage of the Lesser, Brook, or Planer's Lamprey there are two distinct dorsal fins, and the eye is relatively large. A full-grown specimen is about a foot long.

To begin with, though these creatures are commonly regarded as "fishes," they are really much lower in the scale of life. They form, indeed, a link not merely in the evolution of the fishes, but a phase in the history of vertebrates in the making, which is a theme I hope to discuss a little later. To-day let me confine myself to lampreys and their relationship to the fishes. The lamprey, then, is a vertebrate, as is shown by the fact that its spinal cord runs in a tube above a spinal column, or "backbone," formed of a number of cylindrical segments, or "vertebræ." But its skull is of a much more primitive type than that even of the lowliest of the fishes, and it has no lower jaw. In that its skeleton is entirely gristly, or "cartilaginous," it agrees with the more primitive types of fishes.

The brain is of a very lowly or primitive type; and there is present that singular organ known as the "pineal eye," a third eye formed by an outgrowth from the brain and coming to the surface in the middle of the head, which is in most of the more primitive vertebrates, even as far up as the reptiles. As touching the eyes more shall be said presently. The sense of smell is probably fairly acute; while breathing takes place by gills, though these are very different in type from those of the fishes. The term "lamprey" has been used so far only in a general sense. When we come to the niceties of scientific usage we have to draw a distinction between the "hag-fish" and the true lamprey. To the ordinary observer there is little to choose between them; nevertheless, they differ in some very important particulars.

It will be unnecessary to enter into the details of these; suffice it to say that the "hag-fishes" are divided into two groups or families, the *Myxini* and

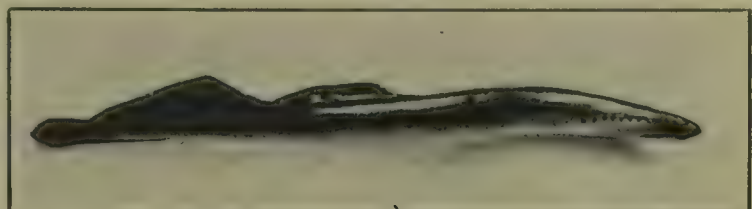


FIG. 3. THE LAMPERN, OR RIVER-LAMPREY: FORMERLY MUCH USED AS BAIT FOR TURBOT AND COD.

Years ago, many Lampern were taken in nets or in wicker traps in the Severn from February until May, and in the Thames during May and June. The catches were sent to Grimsby and other fishing-ports to be used as bait.

lamprey, less than a foot in length; and the sea-lamprey, nearly four feet long.

All lay their eggs in fresh water. The larvæ differ so much from the adults that they were at one time regarded as distinct species known as "Ammocetes," and among fishermen as "Niners." In the adjoining photograph (Fig. 1) the Ammocete stage of the lesser lamprey from Northumberland is shown. Herein it will be seen that the funnel surrounding the mouth is toothless. The eyes are but useless rudiments. The method of feeding of these little creatures is peculiar. The roof of the back of the mouth is marked by a deep groove which is provided with a dense mass of delicate vibratile threads, forming a sort of animated velvet-pile. By their movements they set up a current of water driving food-particles backwards to the stomach, a process which is facilitated by a copious secretion of mucus from special glands in the throat. This mucus forms a sort of slimy rope in which the food particles become embedded. The skin possesses the remarkable peculiarity of containing a peptic ferment capable of digesting proteids in a two-per-cent. solution of hydrochloric acid. As these larvæ live buried in the mud, this property probably helps to keep the skin free from bacteria and fungoid growths.

From three to four years are spent in this Ammocete stage; then, in the winter, it acquires the structure and habits of the adult. The eyes come to the surface and become functional, and the horny teeth appear on the funnel. The "throat" now becomes cut off to form the gill-chamber, while a new throat is developed by an extension forwards of the gullet to open into the mouth.



FIG. 4. WITH MANY CONICAL, HORNY TEETH: THE MOUTH OF THE ADULT LAMPREY.

The mouth of the adult Lamprey, as distinct from that of the "Hag-fish," is surrounded by a great membranous funnel, whose inner surface is armed with numerous conical, horny teeth, used in holding, and in rasping through, the bodies of fishes. The tongue is also armed with teeth.



# WRECKED IMPERIALISM NEAR PEKING, "THE DYING": EUROPEAN

REPRODUCTIONS FROM "THE IMPERIAL PALACES OF PEKING," BY PROFESSOR OSVALD SIÉN; BY COURTESY OF



IN 1786: HSU SHUI LOU ("HOUSE FOR COLLECTING THE WATERS").



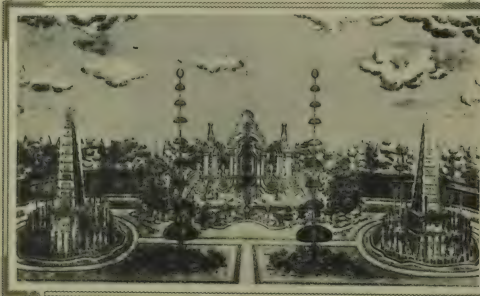
IN RUINS: HSU SHUI LOU ("HOUSE FOR COLLECTING THE WATERS").



IN 1786: YANG CHIAO LUNG ("HOUSE FOR FEEDING THE BIRDS").



IN RUINS: YANG CHIAO LUNG ("HOUSE FOR FEEDING THE BIRDS").



IN 1786: THE BUILDING BEHIND THE TA SHUI FA  
("THE GREAT FOUNTAIN").



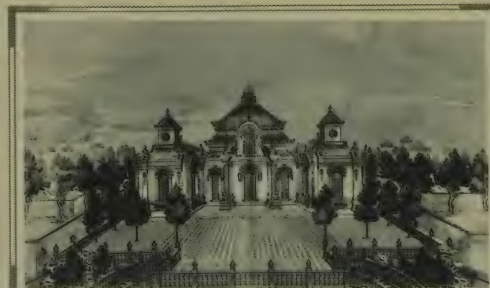
IN RUINS: THE BUILDING BEHIND THE TA SHUI FA  
("THE GREAT FOUNTAIN").

# PALACES OF YÜAN MING YÜAN IN 1786, AND RUINED.

THE AUTHOR AND OF THE PUBLISHER, M. G. VANDESS, OF PARIS AND BRUSSELS. (SEE REVIEW OF PAGE 104.)



IN RUINS: YÜAN YING KUAN ("FAR SEA VIEW").



IN 1786: YÜAN YING KUAN ("FAR SEA VIEW").



IN RUINS: FANG WAI KUAN ("THE SQUARE-LOOKING HOUSE").



IN 1786: FANG WAI KUAN ("THE SQUARE-LOOKING HOUSE").



IN RUINS: THE SOUTH FAÇADE OF HAI YEN T'ANG.



IN 1786: THE SOUTH FAÇADE OF HAI YEN T'ANG.

In a very arresting despatch from Peking, Sir Percival Phillips, the "Daily Mail" correspondent in China, wrote the other day: "While the War Lords of the North talk interminably among themselves, Peking sits with folded hands waiting for a new master. . . . We firmly believe that we are gathered at the bedside of a dying capital. . . . This capital without a country is but a shadow of its former greatness. It is a tragic end to a long and glorious life. Since the overthrow of the last Emperor (who now lives quietly in his Japanese villa at Tientsin), Peking has frequently changed masters and survived. But the new invasion from the South is a more sinister affair. The Communists are bent on destroying every vestige of the past. Eugene Chen (the Cantonese Foreign Minister at Hankow) has repeatedly pronounced the death sentence of Peking. Palaces, temples, tombs, walls are to be swept away because they are symbols of the thing he calls Imperialism." In view of such a pronouncement, it is interesting to recall that war has often played its devastating part in and about the city. In his very excellent and admirably illustrated book, "The Imperial Palaces of Peking," Professor Osvald Sién writes: "The great Emperors of the Ch'ing dynasty, K'ang Hsi, Yung Ch'eng, and Ch'ien Lung, were not satisfied with the various residences within the city walls of Peking that they had inherited from the preceding dynasty and largely rebuilt; they founded also some entirely new palaces, or, rather, parks with buildings, outside the city,

intended as summer resorts. . . . Very little remains nowadays of these Imperial foundations; the buildings have been destroyed by wars and conflagrations, and the grounds have been neglected or wantonly devastated. Such is the case at Yuan Ming Yuan, known as the Old Summer Palace. . . . Yuan Ming Yuan is said to have had a circumference of over twenty kilometres, and it contained a series of palaces, pavilions, and gardens built during the seventeenth and eighteenth centuries. The oldest part, known as "The Garden of Glorious Spring" was added to in the Yung Ch'eng Period (1723-1735), and further additions were made in the reign of Ch'ien Lung, who set up, not only a number of Chinese halls and pavilions, but a group of European palaces. These were of brick and marble and, therefore, better withstood the great fire of 1860 than did the Chinese buildings, although they were left in a very bad condition. The European-style palaces were begun in 1747, after drawings by Père Castiglione, the Italian Jesuit, who seems to have drawn his chief inspiration from Italian baroque architecture, although there is a distinct French influence. The engravings here reproduced are from a set of twenty executed in 1786 by two or three of Castiglione's Chinese pupils. In 1873 the Emperor Tung Chi began to rebuild Yuan Ming Yuan, but gave up the task owing to lack of means. Several other attempts at renewal were made later, but, as our photographs show, the results are not evident.



# From the Great Ancestor to the Present.

## "THE DEVELOPMENT OF THE THEATRE." By ALLARDYCE NICOLL.\*

**H**AILING the Greek Stage as the Great Ancestor of all the stages of modern Europe, Professor Allardyce Nicoll reconstructs the beginnings of the drama and the homes of those tragedies and comedies which developed in the one case from the dithyramb sung in praise of Dionysos and in the other from the less decorous mummery of the *komos*, the voluntary procession organised by the townsfolk in honour of that same God of Wine, and concluding with a phallic song. And then he proceeds to demonstrate the continuity of tradition from Æschylus to, shall we say, Shaw.

Thus it comes that he discusses plays, players, playgoers, and, particularly, playhouses, from the ancient Athenian to the twentieth century; and it will surprise those who have not studied the subject to note how many of the familiar features of the recent yesterday and of to-day owe their being to a remote past.

The very problems the classical authors and actors and producers had to face have confronted their successors in every age. Progress has been continual, of course, during the striving after perfection; but it has been very gradual, and there is much that is vestigial behind the footlights of the present, especially those footlights which from the neutral or symbolic settings of the "revolt" theatre, which, as distinct from the romantic and realistic, prefers to leave something to the imagination of the audience, and often asks acceptance of conventions far less obvious than that of the fourth wall. Conventions: after all, how readily they are recognised in the home of all the illusions!

The Greeks had three main doors in their background. "The middle door, usually larger than the others, was the 'royal' entrance. It was regarded as the doorway of a palace, or was presumed to belong to the protagonist in the drama. That on the right was the door by which the second actor entered, or was supposed to lead to guest-chambers, while that on the left belonged to a minor person, or formed a fictitious ruined temple, desert or prison. These were the doors which led directly into supposedly actual buildings, and for persons who were presumed to come from a place outside the two doors in the side-wings, or *paraskenia*, had to suffice, one leading towards the forum, the other to the outskirts of the city."

The spectators seated on the hillside asked no more: they understood. But doubtless they applauded when the enterprising introduced triangular prisms which could be revolved to display any one of their trio of painted scenes; and certainly they must have done so when divinities were raised or lowered by the rope and pulley machine, when trapdoors hid or revealed, and when they heard the "thunder" of stones poured noisily from jars into a vessel of brass!

In the same way they knew precisely what to expect from those who appeared before them. The mask proclaimed the man. Also, it had other values. "Facial expression would have been lost in the vastness of the Athenian playhouse; the mask gave typical expression in more easily visible form. The small number of actors allowed could not, without its help, have sustained their many parts. The aid given through the resonance of the widely-opened mouth must have provided a welcome assistance even in theatres where, as we know, the acoustic properties were well-nigh perfect. . . . Made of linen, cork, or wood, these masks provided much information to the audience." Miss Sitwell's "megaphone" is not so novel, after all!

Nor were the masks the only indicators of personality. The stage costumes differed little from one another, save in detail and colour, although kings would wear their crowns and Orientals, turbans; but there were "two peculiar features which the Athenian stage shared with the stage of China to-day. Probably because of the vastness of the Grecian playhouse, the actor was usually raised to an abnormal height by the use of the *kōthornos* (*kothornos*, cothurnus) variously known as the *ἐμβάτης* (*embates*) and the *ὀκρίβας* (*okribas*). These were boots with a heavy wooden sole, generally painted, no doubt with symbolic colouring. If the origin of the cothurnus, however, was due to the desire to make the actor seem taller than he was in reality, the prevalent wish for symbolism certainly entered in to give it a subordinate importance. Thus, the height of the cothurnus varied in accordance with the importance of the character. A monarch was entitled to a loftier boot than was one of his attendant lords, and possibly the gradation passed down until, among the chorus, the heavily raised boot was non-existent. Along with this cothurnus must be taken the *ὄγκος* (*onkos*), a lofty headdress which towered over the mask, reminding us at times of the feathered headgear of Restoration heroes, and of the weirdly dressed performers in Chinese drama.

This *onkos* and cothurnus, as is obvious, must have raised an actor of six feet to well over seven feet six inches, and, to prevent his appearance from seeming unduly slim, padding was freely used to increase the bulk as well as the height. Perhaps this bulk corresponded also with the dignity of the characters. We know that kings wore a special short garment, heavily padded, to which was given the name of *κόλπωμα* (*kolpoma*)."

As to the characters, they were "stock," in tragedy and in comedy, easily-recalled types—in comedy minus the *onkos*. So it has always been. Tradition is in the trappings and in the tricks wherever we turn.

Roman comic actors, at all events, wore the mask;

and staging on their wheeled "pageants" improved Heavens and Hells calculated to tickle the groundlings as well as impress the connoisseurs. The drapers, for instance, had a "Hell-mouth" which rejoiced in a windlass, "means of showing fire belching from the mouth, a barrel for simulating an earthquake, and some apparatus for setting three worlds afire." For the mediæval stage did not altogether lack machinery, any more than it lacked a certain number of masks. In France a head of St. Peter, severed, jumped thrice upon the stage, and at each jump flowed a fountain; while there are mentions in various countries of "another sky above the great rostrum, in which were some huge wheels constructed as if in the air, moving from the centre

to the edges in most beautiful order, ten orbits for the ten heavens, all full of little lamps, representing the stars"; of a "hevyne" whose clouds could open; of a "peynted" camel, and flaming swords and burning altars; Belial with "gunne powder brennyng in pypys in his hands and in his ers"; and a Vice who "cometh in ronnyng soderly aboute the place among the audiens with a hye copyr tank on his hed full of squybs fyred."

From such things it is but a step to Renaissance Italy, with its scenes in perspective and other epoch-marking devices; its revolving scenery—so like that of the ancient Greeks—its attention to lighting effects; its trap-doors and its mechanism. And but a couple of steps to the Great Improvisation, the *commedia dell'arte*, in which, given a scenario, the actors invented their dialogue as occasion demanded, keeping, however, to

the stock characters—the *comico acceso*, or young lover; the *comica accesa*; the *cantarina* and *ballerina* and their servants, including Colombine; Arlecchino and Brighella; Pulcinella (or Punch); Pantalone; the Doctor and the rest—characters who, in England, suddenly became dumb in the eighteenth century: "It is said that Rich, who, imitating the Italian players, was an excellent Harlequin, finding that he could not speak so well as he could act, turned to dumb show."

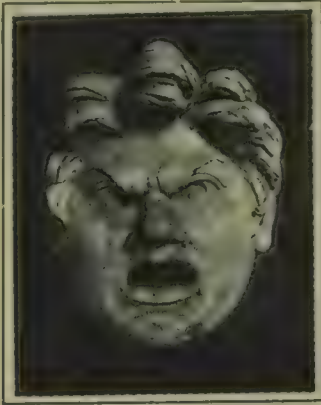
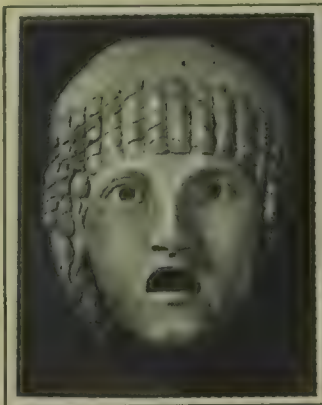
Next: Elizabethan England—The Theatre, built near Shoreditch by Burbage; the Swan; the Fortune; the Hope; the Globe, in Southwark, the home of Shakespeare's company; the shows at Court and at the Universities; and the Masques; much improvement in stagecraft and greater variety and richness in costuming.

Then the Restoration Theatre, with actresses playing those women's parts previously taken by boys; the eighteenth century theatre with its innumerable changes, its growing "realism," despite conventionally inaccurate dresses; and its comparatively lengthy "runs." "It has often been pointed out that a 'run' of three days was normal for a new play in the Restoration period, and that the first really long 'run' was that of *The Beggar's Opera* in 1728—extending to just over a month. While many plays and operas had similar successes before 1800, the modern run is first approximated most closely in several spectacles which were presented at Sadler's Wells, at the Royal Circus, or at the Royal Grove about the years 1788 to 1795. Not only did some of these continue from the original production in April till the following October, but they had a corresponding run during the same months of the year following."

And so to the nineteenth century and the present; always with proof of adherence to tradition, despite a closer following of Nature and of Life, a more scrupulous care for accuracy in detail, and, of course, a complete reversal of the old opinions of the actor and the actress.

For the "mummer" of old was neither of Society nor in it, after Roman drama had begun to decline; the "member of the dramatic profession" did not exist for many a generation. Professor Nicoll writes of this: "One fundamental cause of the decline of Roman drama lies in the social position occupied by the actors. While originally it would seem the comic or tragic poet engaged his own company, and perhaps took a leading part in it himself, the custom soon arose of having permanent troupes. These troupes were gathered together by a manager, and consisted of slaves whom he could flog or put to death if he chose. Naturally, the profession of acting was, as a consequence, despised, and, even after Roscius had won for himself fame and esteem, there never was in Rome that dignity surrounding a performer which is evident in records of the Greek theatre. Still more did the acting profession decline on the introduction of the *mimi* when women first appeared on the stage, prostituting themselves to the degenerate tastes of a vulgar audience." Later periods saw but "rogues and vagabonds."

Space forbids further suggestion of the contents of Professor Nicoll's book. Let it suffice to say that it adds a very notable volume to those dealing with that ever-fresh subject, the theatre, and that its two hundred and seventy-one illustrations embellish text that is as erudite as it is easy of understanding, as informative as it is fascinating. "The Development of the Theatre" cannot be ignored by students of the drama; it should not be ignored by those to whom the stage means something more than a mere means of killing time. E. H. G.



GIVING TYPICAL EXPRESSIONS IN FORM EASILY SEEN IN THE GREAT: ATHENIAN PLAYHOUSE, AND HAVING MEGAPHONIC PROPERTIES: MASKS OF A TRAGIC HEROINE, A MESSENGER, AND OF THE GOLDEN COURTESAN (LEFT TO RIGHT).

Reproduced from "The Development of the Theatre." The first from the original in the Museo Nazionale, Rome; the second from the same Museum; the third from Robert's "Die Masken der Neuren Attischen Komödie."

and all the players favoured conventionalised dress and colour and the *cothurni*, to say nothing of wigs. In fact, they followed precedent; even if their theatres were decorated, had awnings and stage curtains, and had slaves who "to cool the fetid air," passed up and down the passageways spraying the audience with rose-scented waters.

In the Middle Ages strolling players and marionettes perpetuated the work of actors and mimes long dead; but the centre of operations was transferred for a while to the Catholic Church, with its Mysteries and its Moralities given first in the sacred buildings themselves, then on the steps of the west door, and so presented until the Church herself feared for her pleasure-loving children, issued edict after edict—and threw the theatre into the hands of the town gilds. The worthy tradesmen did things thoroughly, bowing to the old but unafraid of the new,



THE CONVENTIONALISED ACTOR OF THE THEATRE OF ANCIENT GREECE: A TRAGIC HERO—SHOWING THE MASK; THE LOFTY HEAD-DRESS (ONKOS) ABOVE THE MASK; THE ORNAMENTED ROBES; AND THE COTHURNI WORN TO GIVE EXTRA HEIGHT—A STATUETTE.

Reproduced from "The Development of the Theatre." By Courtesy of the Author and of the Publishers, Messrs. George G. Harrap, Ltd.

\* "The Development of the Theatre: A Study of the Theatrical Art from the Beginnings to the Present Day." By Allardyce Nicoll, M.A., Professor of English Language and Literature in the University of London (East London College), Author of "British Drama," "An Introduction to Dramatic Theory," etc. With 271 Illustrations. George G. Harrap and Co.; 42s. net.)

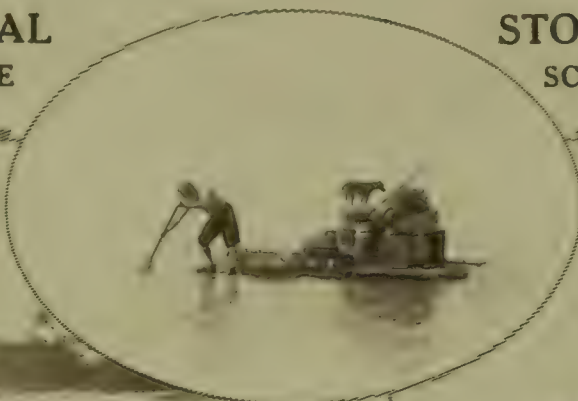


# FILMING THE IMMORTAL DANIEL DEFOE

# STORY OF ROBINSON CRUSOE. SCREENED.



FINDING SIGNS OF HIS FUTURE SERVANT AND FRIEND: CRUSOE DISCOVERS THE FOOTMARKS OF MAN FRIDAY ON THE SANDS.



ROBINSON CRUSOE PADDLING HIS RAFT ASHORE FROM THE WRECK.



FOOD FOR THE CASTAWAY: CRUSOE CATCHES A TURTLE—ONE OF THE EPISODES FILMED ON THE ISLAND OF TOBAGO.



CRUSOE'S LONELY LIFE ON THE ISLAND RECONSTRUCTED ON TOBAGO: THE HERO OF DEFOE'S STORY IN HIS CAVE, WITH HIS DOG AND HIS PARROTS.



LABOUR THAT ENDED IN DISAPPOINTMENT: CRUSOE HEWING A TREE TRUNK INTO THE CANOE HE FOUND TOO HEAVY TO MOVE TO THE SHORE.



CRUSOE'S CALENDAR: ROBINSON WITH THE POLES HE NOTCHED, WAITING WEARILY THE WHILE FOR A RESCUING SHIP.



WARNING OF MILITANT VISITORS: CRUSOE, ROAMING THE ISLAND, FINDS A HUMAN SKULL AND BONES ON THE FORESHORE.

Daniel Defoe's immortal "Life and Strange Surprising Adventures of Robinson Crusoe of York, Mariner," has been turned into a cinematograph play by Mr. M. A. Wetherell, F.R.G.S., F.Z.S., who has not only prepared the film version, but plays Robinson Crusoe in it. The picture, which has already been shown to the trade, is an Epic Films production, distributed by Gaumont, and will be seen by the public later on. For the natural setting, the author chose the island of Tobago,

in the British West Indies, which is assumed locally to be Crusoe's island, although there have been various arguments against this, and it is more generally accepted that the place Defoe had in his mind was the island of Juan Fernandez, in the South Pacific. The latter assumption is strengthened by the facts that it was on this island that Alexander Selkirk was marooned for over four years, and that it was he who told Defoe of his adventures.



## FAMED IN STORY: "THE ESSEX RING"; HOLBEIN MAGIC; NEWTON'S PRISM.



"THE ESSEX RING," WHICH REALISED £3412 10S. IN 1911, AND HAS BEEN UNDER THE HAMMER AGAIN: THE RING WHICH, THE STORY HAS IT, QUEEN ELIZABETH GAVE TO THE EARL OF ESSEX; WITH THE PROMISE THAT HE HAD BUT TO RETURN IT TO HER FOR HER TO PARDON HIM OR ADMIT HIM TO JUSTIFY HIMSELF.

THE "Essex ring," which was put up for sale by auction at Christie's on July 12, was shown at the Tudor Exhibition in 1890, and was sold for £3412 10s. 0d. at the dispersal of the Thynne Heirlooms in 1911. It is described in the present catalogue as follows: "A ring of gold, the back engraved with arabesque foliage enamelled blue, the bezel set with a sardonyx cameo of three strata carved with a portrait of Queen Elizabeth . . . ; this cameo is indubitably the work of the anonymous gem-cutter whose principal work is that famous portrait of Henry VIII. in the Royal Collection at Windsor Castle. . . . This is said to be the identical ring given by Queen Elizabeth to the Earl of Essex. . . . A remarkable anecdote, first published in Osborn's 'Traditional Memoirs of Queen Elizabeth' . . . [tells] this story. The Countess of Nottingham, who was a relation, but no friend, of the Earl of Essex, being on her death-bed, entreated to see the Queen, declaring that she had something to confess. . . . On her Majesty's arrival, the Countess produced a ring, which she said the Earl of Essex had sent to her after his condemnation, with an earnest request that she should deliver it to the Queen . . . ; but which, in obedience to her husband . . . she had hitherto withheld; for which she entreated the Queen's forgiveness. On the sight of the ring, Elizabeth instantly recognised it as one which she had herself presented to her unhappy favourites on his departure for Cadiz, with the tender promise, that of whatsoever crimes his enemies might have accused him, or whatsoever offences he might actually have committed against her, on his returning to her that pledge she would either pardon him or admit him at least to justify himself in her presence. Transported at once with grief and rage on learning the barbarous infidelity of which the Earl had been the victim and herself the dupe, the Queen shook in her bed the dying Countess. . . . Returning to her palace,

she surrendered herself without resistance to the despair which seized her heart on this fatal and too late disclosure—refused medicine and food, passed days and nights seated on the floor with fixed eyes and finger pressed upon her mouth, and in the space of twenty days expired, March 24, 1603. (Lucy Altken, 'Mem. of Elizabeth.')



A MAGICAL JEWEL DESIGNED BY HOLBEIN: THE FRONT.

THE painters of the Renaissance were willing to turn their talents to account outside the practice of their own special art. Holbein, for instance, during his stay in England, executed many drawings for jewels, some of which are now in the Print Room of the British Museum. They include two designs for pendants set with one large and one smaller gem; and a jewel, once in the Cook Collection and now exhibited on loan at the Victoria and Albert Museum, has recently been recognised (1) as identical in scheme with these, and identical in the details of its setting with another of Holbein's designs for jewels. Probably Holbein's design for it was used as a working drawing and destroyed,

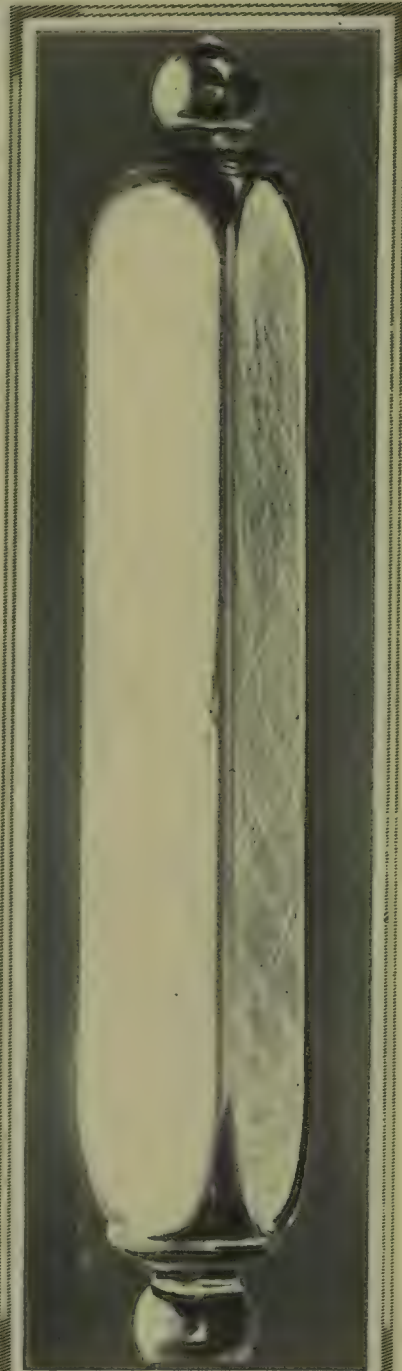


A MAGICAL JEWEL DESIGNED BY HOLBEIN: THE BACK.

perhaps by his goldsmith friend, Hans van der Goes, called John Anwarpe, who settled in England in 1514. The jewel is of gold enamelled in dark blue, set with a large and rather flat jacinth of hexagonal form, cut in small facets; a smaller peridot, and a pendent sapphire. The stones are not foiled and set solid at the back, as is usual in Renaissance jewels, but are set with the point behind clear of the setting and projecting enough to touch the skin of the wearer, so that he might get the full benefit of their magical properties. The men of the Renaissance, indeed, were far from renouncing the mediæval belief in the magical properties of precious stones. An anonymous treatise on the subject, written in England in the first half of the sixteenth century (2) says of the jacinth that "it maketh a man to be glad and honest and to keepe himself true. . . . And he dare not dread ne have no doubt of his host wheresoever he be by land or water . . . ." Similarly the peridot or beryl "noresheth love betwixt man and woman," and the sapphire comforts man's heart and liver, keeps him from poison, frees him from prison, reconciles enemies, heals boils, gives good counsel, cures headache and sore eyes, and destroys witchcraft. The designer of the pendant completed the virtues of his stones by adding magical inscriptions to their back settings. Round the jacinth is: IHS + MARIA + DETRAGRAMMATA + and round the peridot, ANNANISAPTA DEI. Detragrammata is a corruption of Tetragrammaton, a magical word. The phrase Ananiasapta dei is part of the common charm against the falling sickness which Reginald Scot records in his "Discoverie of Witchcraft."

(1) See "Gazette des Beaux Arts, 1927," XIV, 4th Series, p. 361.

(2) British Museum Sloane MS. 2628.



BELIEVED TO BE A RELIC OF SIR ISAAC NEWTON: A PRISM WITH A HISTORY

SENDING us the photograph reproduced above, a correspondent writes: "There is good evidence to prove that the glass prism shown in the illustration belonged to Sir Isaac Newton, and was used by him in his optical experiments. Until recently it was in the possession of the Rev. H. T. Inman, a collateral descendant of Newton, in whose family it had been handed down from the eighteenth century. It closely resembles the prism held by the great mathematician and natural philosopher in the statue by Roubiliac in the ante-chapel of Trinity College, Cambridge, and mentioned by Wordsworth in the familiar lines of 'The Prelude': 'And Newton with his prism and silent face,' etc. The statue was placed in position about a quarter of a century after Newton's death, and we may suppose that the sculptor borrowed the prism, or took notes from it, when executing his work. Mr. Inman's pedigree alone suffices to authenticate this interesting relic of a great genius, and confirmation is afforded by the fact that the material is English lead-glass of the seventeenth century covered with minute scratches which appear in the photograph. Its present length is 6½ inches, a small fracture at one end having slightly reduced the original dimensions. Mr. Inman has generously ceded the prism to the British Museum, where it is to be seen, among the recent acquisitions, in the King Edward VII. Gallery.



# Life—

*bottled by*

## Worthington

No. 4 . . . . .

*The  
Annual Anxiety*



### PACKING

No man can pack according to woman; according to man every woman can pack—just the things he wants out, such as keys, that tie, and the unwritten labels! "You'd better get the trunks down, dear, before the man comes, and mind the wall-paper on the stairs." Trunks are heavy, stairs are steep. Where's that Worthington I saved out of last Saturday's dozen?



### TO SEAT FIVE A SIDE

"Gosh, how hot it is . . . What, another hour to go? . . . Why don't you look out of the window, then, and see the cows and farms and things? Gosh, how hot it is . . . If only you'd hurried up we'd have got that train with the restaurant car . . . Oh, come away from the door! Can't you see you're in that gentleman's way? My dear, *do* look after the child . . . Gosh, how hot it is. No, I'm tired of reading, thanks. I'd give a couple of quid for a nice long Worthington now. Gosh, how . . ."



### SEA-VIEW

"Nice rooms . . . with that curious pale green smell and a rush mat on the wall behind the washstand. Not much of a Sea-View about it—unless they have a tidal wave. Why, it's ten minutes from . . . all right, I'm not grumbling . . . Oh, I say! who put my flannels round the boots? Get the maid to iron them and—hi!—tell her to get in a dozen of Worthington, toc."



# Fashions & Fancies

RUMOUR HAS IT THAT DRESSES ARE GROWING LONGER, AND A FEW OF THE LATEST PARIS MODELS INTRODUCE SKIRTS TO THE ANKLE.

## Bargains in Lingerie and Linen.

There are still two weeks more of the sale at Walpole Brothers, 89, New Bond Street, W., and many bargains are yet to be captured. Lovely lingerie, such as the set pictured here, carried out in crêpe-de-Chine trimmed with needle-run lace, has been very much reduced in price. There are fine lawn nighties in numerous designs and colours being cleared at 11s. each; and Princess slips in ivory Japanese silk, specially designed for sports wear, are 12s. 11d. each. Shantung boudoir wraps in delicate shades of apricot, old rose, apple-green, the new blue, and mauve, are specially reduced to 27s. 9d.; and dressing-gowns of wool-back satin, ideal for holiday wrappers, are 32s. 9d. Then, in the sphere of household linens there are pure linen hemmed sheets at 21s. the pair, and pillow-cases



Rose crêpe-de-Chine trimmed with needle-run lace fashions this attractive lingerie from Walpole Brothers, 89, New Bond Street, W., who have a sale now in progress.

Very trim and workmanlike is this smart stockinette bathing suit from Debenham and Freebody's, Wigmore Street, W., worn with a gaily flowered towelling wrap.

## New Modes from Paris.

Already the first of the new autumn modes have been spirited across the Channel. Once more there is no very startling change, but a number of new details which distinguish the new from the old. Perhaps the most definite innovation is the chiffon frock with long skirts dipping to the ankles at the back. But this is a débutante fashion which has yet to prove its success. Lovely Paris models showing glimpses of each new mode may be studied at Debenham and Freebody's, Wigmore Street, W. Chiffon and a new velvet which is transparent and supple as silk are significant materials. Several charming Chanel frocks are of chiffon, with picot-edged frills arranged to form little boleros, floating draperies and bows with long ends falling down the back. In complete contrast to these comes a Bernard model in black satin, with the V-neck embroidered with diamanté, and the double-tiered skirt so tight that it is reminiscent of the "hobble-skirt" period. Black promises to be very smart again, even for youthful dance frocks, and there are any number of simple little affairs in chiffon, moulded slightly to the waist by intricate designs in pleats and tucks.

## The Transparent New Velvet.

Several of the models which I saw at Debenham and Freebody's were created in the new velvet, which is quite transparent, and so soft that it drapes like chiffon. One lovely dress has a distinct godet in front of the skirt, and pennon draperies at the back springing from the deep V of the décolletage. This drapery in the centre of the back is an important feature of the new modes. The sole adornment of these velvet frocks is a diamanté buckle or an embroidered silver plaque which looks like an enormous brooch. There is a tendency in the new evening cloaks for the fashionable summer *plages* to do without the ubiquitous fur collar, and a very smart two-piece ensemble has a white crêpe-de-Chine dress embroidered with crystal, and a black velvet coat with long white revers, a scarf of white, and "balloon" cuffs from wrist to elbow. Chiffon coats with long stole collars and plain tailored sleeves are also favoured for the evening.



Sapphire georgette, beautifully draped and folded, expresses this graceful teagown for the older woman from Marshall and Snelgrove's, Oxford Street.

PHOTOGRAPHS BY LENARE AND ELWIN NEAME.

at 3s. 11d. each; while cotton sheets can be obtained from 10s. a pair upwards. Pure Irish linen hucka-back towels are being offered at six for 13s. 9d. As for table-cloths, there are pure Irish linen double damask ones offered at 21s. each, size 2 yards by 2 yards; and napkins, 24 in. by 24 in., are 29s. 6d. the dozen. A catalogue illustrating a hundred other splendid bargains will be sent gratis and post free on request to all who apply mentioning the name of this paper.

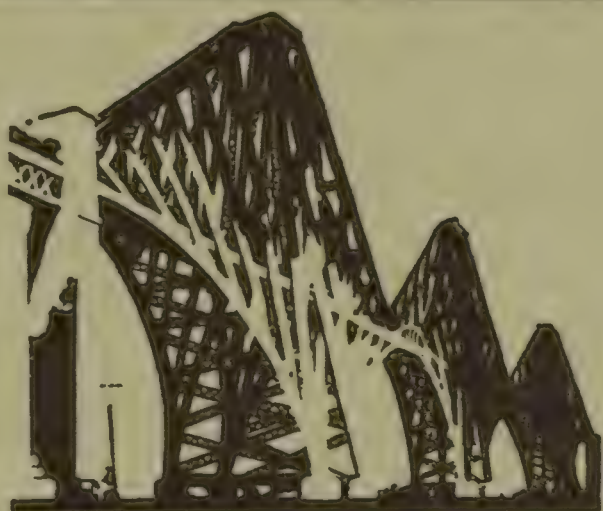
## Paris Models . Much Reduced.

In the teagown department of Marshall and Snelgrove's, Oxford Street, W., Paris models by famous *couturières* have been reduced to practically half their original prices. Pictured in the centre of this page is a Worth teagown carried out in sapphire georgette, with a fairy-like chiffon flower at the waist. There are others in many different designs. Beaded home dinner gowns have been reduced from 12½ guineas to £5 19s. 6d., and a large selection of beaded tea frocks are all reduced to 98s. 6d. At this price there are delightful little tea frocks of taffeta and georgette, while printed cotton georgette frocks in black and white for the older woman are 69s. 6d. There are also pretty printed chiffon frocks, lined with Jap, available for 78s. 6d. In the coat and skirt department, flannel tailored suits are available for 98s. 6d., actual value 6½ guineas; and perfectly cut coats and skirts of homespun tweed, ideal for the Scottish season, are available for 6½ guineas in three sizes. Washing silk holiday frocks can be secured for 78s. 6d., and hand-printed linen frocks for 2½ guineas. These are most attractive little suits, with skirt and top printed in slightly different designs.

## A Book to Study.

There are still many bargains in every department at Swan and Edgar's, Piccadilly, W., where the entire collection of summer and early autumn fashions have been specially reduced for their July sale. There are well-cut coats and skirts in whipcord available for £3, and three-piece stockinette suits are 60s. In the small-size salon, afternoon frocks of crêpe-de-Chine are only 40s. Holiday coats of suiting lined with crêpe-de-Chine are 60s. Then long-sleeved crêpe-de-Chine frocks with well-pleated skirts are reduced to 35s., and there are wool sports jumpers available for 16s. 11d. For kiddies there are summer frocks of figured voile, offered at 5s. less than half price, and linen frocks are available for the same amount. The catalogue will be sent post free on request.





## OVER THE TWEED & FORTH FOR HOLIDAYS and "THE TWELFTH"

### RESTAURANT

	A.M.	
First stop Newcastle (268 miles)	9.50	Edinburgh
"Flying Scotsman"	10. 0	Edinburgh, Glasgow Aberdeen, Perth
"Harrogate- Edinburgh Pullman"	11.20	North Berwick Edinburgh, Dundee
First Stop York	11.50	Edinburgh, Glasgow
	P.M.	
	1.15	Edinburgh, Glasgow

### SLEEPING CAR

	P.M.	
"Highlandman"	7.25	Glasgow, Fort William Perth, Inverness
"Aberdonian"	7.40	Edinburgh, Dundee Aberdeen, Elgin Lossiemouth
"Night Scotsman"	10.25	Glasgow, Dundee Aberdeen, Perth
	10.35	North Berwick, Edinburgh

A—Tues. & Weds. excepted. B—Not on Saturday or Sunday nights.  
C—Not on Saturday nights. On Sunday nights, also conveys passengers  
to Glasgow, Fort William, Perth and Inverness.  
D—Runs nightly.  
E—Runs nightly, but not to North Berwick on Saturday night.

\* Dinner served between King's Cross and York

Ask for the East Coast Route Pocket Time Table;  
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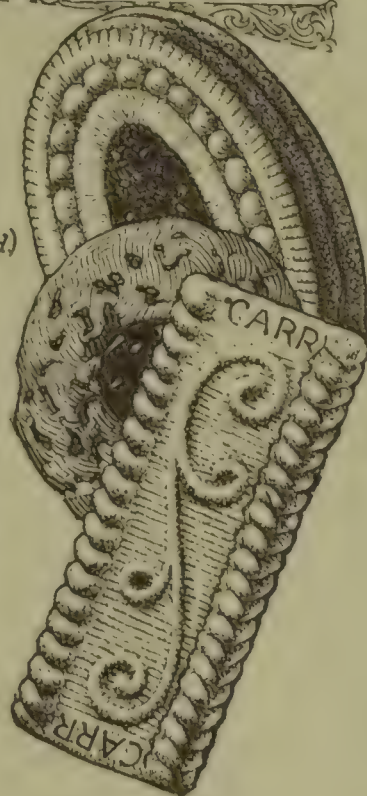
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In Carr's Emblem Assorted there are no fewer than 18 varieties, chosen with the art and cunning of the connoisseur. Delicious little short cakes—dainty macaroons with succulent cherries—delicately flavoured wafers which melt in one's mouth—choice biscuits richly sandwiched with fruit and cream—a wonderful and distinguished array which will tempt the most jaded palate. Price 9d. per lb.

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The original makers of  
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"Glass of Fashion  
... Ranelagh"

What curtseyings and coquetry—what fashions and feastings—in Ranelagh Gardens down Chelsea way. In 1742 all Society walked there.

Those leisurely days have gone. But the perfume of the past—sweet lavender—is still in fashion. Erasmic Old London Lavender brings the real, old-time fragrance for your hourly pleasure.

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The Perfume of Great Memories



LAVENDER WATER  
TOILET SOAP  
COLD CREAM  
BATH SALTS

Send 1/- in stamps for a dainty sample box of this lovely Lavender Series. Applicable to the United Kingdom only.  
Erasmic Co. Ltd., Warrington





## THE INNERMOST RECESS OF TUTANKHAMEN'S TOMB.

(Continued from Page 106.)

favourite child they are sometimes worn up to the age of twelve. Therefore, when taking into consideration the evidence afforded by the King's mummy, his mask, the Egyptian monuments, and the modern custom, it would seem that wearing ear-rings was not customary among adults after the age of manhood, unless it be that they were worn in private life only.

"The rough usage that these particular specimens appear to have suffered, and the evidence already mentioned, at least suggests that these particular ear-rings belonged to Tutankhamen in his earlier youth. They were fixed to the ears by means of studs that could be opened and closed, and thus be passed through the perforations of the pendulous lobes. They have a maximum length of 4½ inches. Their workmanship is certainly unique, and the Egyptian method of colouring gold scarlet, to receive an overlay of granulated yellow gold ornamentation, is one of their features.

"The sacred black resin beads of one set," Mr. Carter added, "were probably not only applied for their perfume, but prescribed according to ritual. Another fine pair of ear-rings, of pendent type, have the solar 'spread-falcon' in cloisonné-work, with, for some unknown reason, the head of a duck resembling the mallard in semi-translucent blue glass. And a third pair, of gold-circlet form with bead border, have in their centres small figures of the King, carved in carnelian, between solar cobras upon the festival emblem."

## BRACELETS.

Speaking of bracelets, the archaeologist recalled that these were a very early type of Egyptian jewellery, in the form of solid metal hoops encrusted with ornament or wrist-bands of bead-work with ornamental centre-pieces. "In this case," he noted, "the one of solid metal encrusted with semi-precious stones has pin-hinges and fastening. The large scarab beetles of lapis lazuli forming the principal ornaments were not selected on account of their doubtful beauty, but on account of their symbolism, and were fashioned into an ornament with a meaning—namely, one of the transformations of the great god, the Sun. In the case of the oval plaque setting of applied granular gold-work with encrusted border and pendent uraei, its light amethyst scarab is treated more as the stone of the god than as a replica of the insect itself. One is

thus, I think," he remarked, "justified in regarding such symbolical ornament, representing as it does some inner thought, as being above the mass of meaningless design such as is often found in our jewellery of to-day."

## PECTORALS.

The "pectoral" forms of ornament, which were made both for daily use and for the sepulchre, he described as particularly characteristic of Egyptian jewellery; saying, also, "they have counter-pieces forming the clasp at the back, from which they are suspended either by means of straps made up of bead-work, or contiguous plaques threaded on bead strings, or by simple cords with tassels. Those for the sepulchre often bear large stone scarabs having funerary spells engraved on their bases, spells that have relation to the heart and limbs of the deceased. With the sacred beetle the two tutelary goddesses, Isis on the one side and Nephthys on the other, generally occur. In the specimen here exhibited (see page 111), those forms of guardianship are surmounted by the great sun-disc with multicoloured wings, hovering in mid-air, ready to pounce upon their foe."

## THE "STOLE."

He then came to the "stole," and said: "Lying on the bottom of the casket was a very interesting and remarkable bead and gold work ceremonial scarf, suggesting an early form of the liturgical vestment known to us as the stole. It is made up of seven rows of flat, disc-shape faience beads which, at intervals, are held in place by gold 'spacers.' The ends of this ornament terminate in gold cartouches of the King, and have fringes of the *Ankh*, sacred symbol of 'Life.' From its shape it would appear to have been worn scarf-wise, and thus seems to be an early form of the stole." (See page 109.)

## SLIPPERS.

A box of quite simple make in contrast to the others had had its contents plundered save for a pair of fancy sandals of slipper-like form. These are made of thin leather embellished with bead and gold trappings.

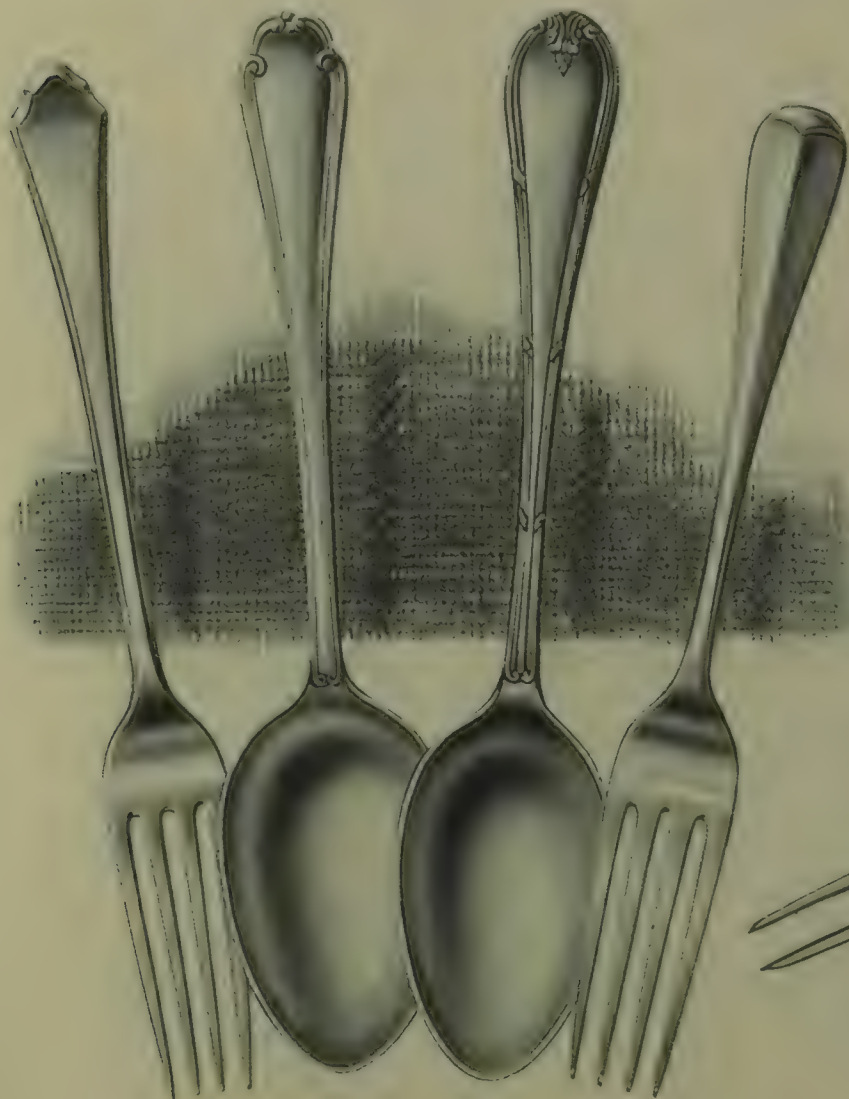
## PALETTES, A REED-HOLDER, AND MIRROR-CASES.

So to palettes, a reed-holder, and mirror-cases, of which Mr. Carter said: "Another of the group

of highly decorative caskets, it having rails and stiles of ivory with panels of the emblems of 'Life' and 'Welfare' in gold, has its interior divided up into sixteen compartments for a similar number of gold and silver vessels. The vessels were pilfered by the plunderers. In their place, we found the King's palettes, a reed-holder, and two mirror-cases.

"There are relics that seem to skip Time. Many civilisations have risen and died away since these gold and ivory palettes, with their colours and reeds still in pristine state, were deposited in this recess. Such rare, but in many ways familiar, objects, belonging to the young Pharaoh and his sister-in-law, Meryt-Aten, provide a link between us and that tremendous past. They help us to visualise that those young people must have been very like ourselves. His fan (see *Illustrated London News*, Jan. 22, 1927, and April 23, 1927) and such mementoes, together with the mirror-cases hollowed out of wood, encased in sheet metal, encrusted with ornament, which once contained reflectors of solid polished gold and silver (stolen for their intrinsic value), convey to us the contents of a 'vanity-box' of a civilisation past and gone."

Summer train services on all the great railways came into operation on July 10, and the improved facilities available on the Southern include many innovations. The policy of providing corridor expresses in all directions is being adhered to, and to all the popular resorts in the "Sunny South" and West of England and the Continent there will be fast and frequent daily trains. Every cheap-ticket facility will be retained, and the popular half-day trips at very low fares extended on week-days and Sundays. Among the old favourites, the now famous "Atlantic Coast Express" will resume its summer habit of running from Waterloo in two divisions each week-day—one to North Devon at 11 a.m., and one to North Cornwall at 11.10 a.m. Week-end visitors to Bournemouth will learn with pleasure of the reappearance of the special Saturday non-stop service. It will be possible this year to reserve seats in advance in a larger number of trains. Included in the new rolling stock are twelve new dining-saloons for the "Atlantic Coast Express" and other West of England trains. The public are advised to apply at Southern Railway inquiry offices for holiday programmes, and to take tickets in advance.



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A Catalogue giving prices and full particulars will be sent upon request.

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for building-up a store of  
Vitality and Health.*

**'OVALTINE'**

TONIC FOOD BEVERAGE



## THE WORLD OF WOMEN.

A London Country House.

The Duke and Duchess of York, who were entertained last Friday by the Empire Parliamentary Union at a reception in the Great Hall, Westminster, to which a thousand guests had been invited, had made their first public appearance since their world tour at a garden party the day before. But the garden party, which was given by Sir Arthur and Lady Crosfield at their beautiful Highgate home, had a special claim on their interest, for it was given in connection with the National Playing Fields appeal, and most of the guests were doing their best to help the movement in which the Duke is so greatly interested.

It was a delightful sunny afternoon, and the heavy rains of the morning had washed the air clean, so that the view from the terrace across wooded valleys and hills was

something to wonder at. The grounds are charmingly laid out, and Lady Crosfield has a special liking for fragrant flowers and rock-garden plants. The Duke and Duchess were obviously very happy. After watching Miss Betty Nuthall and other stars playing tennis, they held a sort of little Court on the terrace, where many people were presented to them. The Duchess looked very well in her beige georgette coat and frock, and her little beige hat with a fluff of feathers at one side. Lady Cholmondeley, one of the tennis players, wore a most becoming black and white straw hat with her blue and white frock; Lord Jellicoe brought two of his daughters; and Lady Beauchamp was another guest.

Lady Mary Thynne.

Quite the most interesting engagement of the season is that of the lovely Lady Mary Thynne to Lord Nunburnholme. Lady Mary, who is the youngest daughter of the Marquess of Bath, is twenty-four years old, and she has been regarded as one of the most beautiful girls in society ever since she came out

several years ago. She is one of Princess Mary's intimate friends, and was one of her eight bridesmaids. Since then she has been bridesmaid at many weddings, for she has hosts of friends. During the winter she spent three months on the Gold Coast, and returned just in time to hear the news of her brother, Lord Weymouth's, engagement to the Hon. Daphne Vivian. Lady Mary's eldest sister is the Marchioness of Northampton, and another is married to Lord Sheffield's brother, the Hon. Oliver H. Stanley. Lord Nunburnholme, who is the third Baron, succeeded his father three years ago. He has been lucky in his grandfathers. One was a great shipping magnate, and the other is Lord Lincolnshire.

Miss Lawley's Marriage.

The marriage of the Hon. Ursula Lawley to Mr. George Gibbs, M.P., is to take place in the Guards' Chapel on Thursday. That is the day before the Royal Garden Party at the Palace, and it is probable that the King and Queen will be present, for Miss Lawley, who resigned her post on her engagement, has been Maid of Honour to the Queen for fifteen



ENGAGED TO LORD NUNBURNHOLME:  
LADY MARY THYNNE.

years. She is the elder daughter of the Hon. Sir Arthur Lawley, Lord Wenlock's brother and heir to the Barony, and of Dame Annie Lawley. During the war Miss Lawley, who has the decoration of the R.R.C., was temporarily released from her duties at Court, and with her sister, Mrs. Geoffrey Dawson, did splendid work for the wounded in France. Mr. George Gibbs, who is one of the Government Whips, was for some years Treasurer of the Royal Households. His first marriage was to a daughter of the late Lord Long, who died seven years ago, and he has one daughter, his only child. It will be remembered that Mr. Gibbs's younger brother, Colonel Evelyn Gibbs, was married a year after the war to the Queen's niece, Lady Helena Cambridge, daughter of the Marquess of Cambridge.

The Maid of Honour.

When Miss Lawley's engagement was announced, many people jumped to the conclusion that her

office would end with her resignation, and that the Queen would have no other Maid of Honour. They pointed out that both the King and Queen had for some time been making reductions in their Households, and that, whereas Queen Victoria had had eight Maids of Honour, Queen Mary had gradually let their number diminish, making no fresh appointments as each of them resigned, till at last only Miss Lawley was left to be her one Maid of Honour for several years. It seemed a pity that an office so prettily named,

[Continued on p. 128.]



ENGAGED TO SIR GIFFORD FOX:  
MISS MYRA NEWTON.

Miss Myra Newton is the only daughter of Sir Douglas Newton, M.P., and Lady Newton, of Croxton Park, Cambridgeshire. Her engagement to Sir Gifford Fox, Bt., of Pinfold, West Kirby, Cheshire, was announced at the end of last week.

## A Holiday for Shoes

Good shoes ought to have a holiday every other day. They should spend it neatly fastened or laced on their own particular trees. But there is one thing they must have whatever happens, and that is their daily toilet of Meltonian Cream. Put it on as soon as you take the shoe off, so that this splendid dressing can sink deep down into the leather and keep it soft and supple.

On your own holiday take a tube of Meltonian with you, then you can clean your shoes how and when you like.

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CREAM for GOOD SHOES

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## THE CHRONICLE OF THE CAR.

## THE NEW 16-H.P. LAMBDA-LANCIA.

IT is very rarely that any motor-car built on an unconventional design which is thoroughly successful has no imitators. The patent laws, so I am informed by one or two not particularly fortunate inventors, seem devised with the sole intention of enabling unscrupulous people to steal the ideas of others. I have no idea whether this be true or not, but it is certainly true that in nearly every instance of anything novel and well patented being produced in motor-cars, imitations, if not infringements, blossom like spring flowers within a very short time.

An outstanding exception to this state of affairs is the Lambda-Lancia. This is now a very familiar object of the roads, and most drivers and owners of cars are well acquainted with its ingenious and unorthodox design. It has been on the English market for certainly four years, if not more, and, while it has not undergone any noticeable change and is still as successful as ever, nobody, to my knowledge, has attempted to copy any of its features. That remarkable suspension system, with its front spiral springs and their oil-compressor, mounted on the rigid trapezoidal frame, is still only to be found on the Lambda car. When you come to think of it, it is really extraordinary that nobody has attempted to imitate it.

For of the success of the design there can be no question at all. The suspension of the Lambda car, its road-holding, its extraordinary turning circle, and its steering are outstanding qualities in one of the most interesting cars that have ever been built. Either every detail of all these things must be protected by absolutely impervious patents, or the secret of the successful assembly of them must be in the possession of one man only. I do not say that there is no car

in the world as well sprung, so far as the front axle is concerned, as the Lambda, or none that has not as good, if not better, steering, or even, in one or two instances, road-holding; but I question whether any automobile on the market to-day has a look at all comparable with that of this unorthodox car. The whole scheme looks so remarkably simple—and nobody attempts to copy it, much less to improve upon it.

The new Lambda has a number of important points all different from the older model. Its pre-

means suit everybody's taste. The four-cylinder engine has undergone certain modifications, the bore having been increased from 75 to 79·37, while the stroke remains at 120. This brings the car into the £16 annual tax class, and gives it a cubic capacity of 2·352 litres. Other new details are exhaust heating for the carburetter inlet (the carburetter is, as before, mounted at the rear end of the cylinder-block), and a separate oil supply for the overhead-valve gear regulated by a pump, the system being entirely distinct from the main engine lubrication outfit. A third novelty is an oil-rectifier.

I am not sure whether the new Lambda, with its slightly larger engine, is much more powerful or lively than its predecessor, but I am quite sure that it is a pleasanter car to drive. It is very highly geared for these days, top speed being 4·1 to 1; third, 6 to 1; second, 7·9 to 1; first, 13·3 to 1. Consequently, the four-speed gear-box is meant to be used. Changing speed is quickly and easily accomplished, up or down, with just a hint of double declutching. Top-speed flexibility is good, and it is not difficult to drive the car, if you are so inclined, on the direct drive at between ten and fifteen



OUR CAR OF THE WEEK: THE LATEST 16-H.P. LAMBDA-LANCIA OPEN TOURER.

decessor was known as the 14-60-h.p., and readers of *The Illustrated London News* will remember that it was a sort of unit construction car, there being, in the strict sense of the word, no separate chassis. The body formed part of the entire car. This meant that you were compelled to buy the car as a whole, and that you could have no coachwork except such as was designed by the maker. The new car, while retaining the other peculiar Lambda features, breaks fresh ground in being built as an orthodox chassis which you can buy separately if you wish. On this you may have erected what coachwork you please.

This is certainly a great improvement, as, quite candidly, the old Lambda coachwork did not by any

miles an hour. You will, however, naturally make a much better job of it if you use the high third speed intelligently.

The acceleration is excellent. Going through the box from second to top, with only a comparatively short delay in each gear, is really a joy, and, once you are running at about thirty-five miles an hour on top speed, the range of the engine is remarkable. You can take brutal liberties with the accelerator pedal and find that the engine responds instantly. If you show yourself to be heavy-footed at speeds below twenty-five miles an hour on top gear, you will discover a flat spot or two—which is another excellent reason for using that highly useful third speed when

(Continued overleaf.)

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when buying your car, of the glib salesman who glosses over the question of adjustable seats. It is certain that the model he is praising does not incorporate LEVEROLL seat mechanisms, for these remarkable fittings provide a selling argument that no salesman neglects. They have completely abolished the annoying doorway squeeze on leaving or entering the car, for both passenger and driver. Effortless in operation, a finger-touch only is necessary to glide the seat back or forwards as required, giving up to two feet more of practicable door space. Resuming its normal position, the seat is automatically locked, so that your carefully chosen adjustment is never lost. They permit instant removal of the seats for use in picnics; for meals in the car, the front seats can be reversed to face backward.



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*Continued.*

travelling slowly. So far as maximum speed is concerned, I think the Lambda should show seventy miles an hour in competent hands when required to do so, but its chief attraction lies in its willingness to cruise at about fifty, and by "cruising" I mean effortless and untiring travelling. I have very few faults to find with the car as a whole, and those I have are, oddly enough, in connection with the very excellent Weymann saloon which was fitted to the car I tried. This has the most unusual feature of sliding wicker-work bucket-front seats with pneumatic upholstery. Frankly, I did not consider these to be so comfortable as the ordinary type, and I found that, owing to some peculiarity of their design, when I had found the right leg length, the gear-lever and brake-lever, which are both centrally situated, were too far away for real comfort. The steering column also being decidedly short, the wheel was too far away from me for my personal taste. I am a strong upholder of pneumatic upholstery, in so far as the seat cushion is concerned, but I cannot get accustomed to an unstable back squab.

In addition to its liveliness, the Lambda attracts you very much by the ease of its control and the really magnificent suspension. That hitherto uncopied front-axle system, in combination with semi-elliptic springs on the rear axle, gives you a car in which you feel extraordinarily safe at all speeds. You are convinced that she is firmly glued to the road and will remain so in all circumstances. The price is £570 for the long or short chassis, and £795 for the English-built Weymann saloon. JOHN PRIOLEAU.

Crossley Motors, Ltd., have just christened their six-cylinder enclosed limousine, the "Canberra." This is to mark its association with the Australasian tour of T.R.H. the Duke and Duchess of York. It will be remembered that a fleet of twenty Crossley six-cylinder models were used by T.R.H. and staff in New Zealand and Australia, an enclosed limousine being used personally by the Duke and Duchess.

Captain C. W. R. Knight's "Golden Eagle" film, remarkable pictures from which appeared in our pages at the beginning of the run at the Polytechnic Cinema, has set up a record at that theatre, which has specialised, for years in nature and travel films, by running three times daily for fifteen consecutive weeks! Its final and 270th performance will be given on Saturday, July 16, at 8.30.

## THE WORLD OF WOMEN.

*(Continued from Page 124.)*

and with such long historic traditions, should vanish from the English Court. It is gratifying to know that the office is not to lapse. All doubts were set at rest by the announcement that the Queen had appointed the Hon. Jean Hamilton Bruce as successor to Miss Lawley. Miss Bruce is the sister of Lord Balfour of Burleigh, and daughter of the sixth Baron. Her father for a short period was Lord-in-Waiting to Queen Victoria, and his youngest daughter bears the names Victoria Alexandrina. Miss Bruce is a niece of the Marquess of Aberdeen.

## The Women Who Emigrate.

The appointment of Lady Harcourt as Chairman of the Society for the Overseas Settlement of British Women, in succession to Lady Buxton, its first Chairman, who held that position for six years, is an excellent one. Lady Harcourt, who was brought into close touch with representative people from overseas during the years when her husband, the late Viscount Harcourt, was Colonial Secretary, is a charming and practical woman, and has leisure for the work. The society—whose chief officers, Dame Meriel Talbot and Miss Gladys Pott, have a detailed knowledge of the Overseas Dominions—has a delicate and difficult task. It acts as adviser to prospective emigrants, and, if it thinks fit, helps them financially. The society studies each individual case carefully before offering advice, and it takes care that the women who go shall be met on arrival by friendly advisers, who will keep in touch with them during the first year or so. The greatest problem, of course, is to settle educated women emigrants in suitable positions, but the society is very well satisfied with the working of its scheme for emigrating small parties of these girls to Australia and placing them for the first year in domestic service.

## "Mrs. Pat's" New Role.

Mrs. Patrick Campbell's address at the Lyric Theatre, Hammer-smith, last week, on diction and dramatic art was announced as her first talk, so presumably future audiences are to enjoy a similar entertainment. It is an excellent idea, if not an original one. Dame Ellen Terry proved years ago that people who no longer have a chance of seeing a famous actress in a play are delighted just to listen to her lovely voice and watch her pretty ways, as she talks about plays and players. Mrs. Campbell also has

incurably pretty ways, though of a different type. She looked very handsome in a charming frock, and though, no doubt, her witty talk had been carefully prepared, she played it like a conversation with friends across the footlights.

## Dame Louise Aldrich-Blake.

London has neglected its famous women very badly. It has few memorials even to its Queens, and though it has many statues of more or less distinguished men—most of them ugly—it has so far considered only three non-royal women worthy of sculptured memorials. Lord Riddell said the other day, at the unveiling of the memorial to Dame Louisa Aldrich-Blake in Tavistock Square, that only two women had been so honoured—Florence Nightingale and Edith Cavell. He forgot the memorial to Margaret Ethel Macdonald, the delightful relief of that lovable lady with a troop of children which stands over a stone bench in Lincoln's Inn Fields. Now we have a fourth, the memorial to Dame Louisa, the great surgeon who was also dean of the London (Royal Free Hospital) School of Medicine for Women. Sir William Orpen painted a beautiful portrait of her some years ago, and Mr. Arthur Walker, the sculptor who executed the memorial bust, has been just as fortunate in conveying a sense of strength, insight, and generous sympathy. The column rises from a stone bench at the corner of the garden, and, so that it may be seen from the street as well as the garden, the bust has been made in replica and placed facing both ways. Many of the residents glancing up at it will remember the noble woman who for so many years worked among them; and strangers, knowing nothing of her record, will be impressed by the sensitive beauty of her face. It is a memorial that makes other women feel very proud.

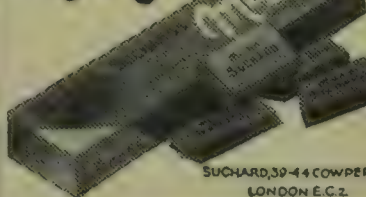
The serious injuries inflicted on Rheims Cathedral were not the least of the sorrows suffered by France in the European War. Everyone knows that the splendid building was hit time after time by enemy shells, that its structure was damaged, its statuary pulverised, and fifty per cent. of its stained glass shattered. In fact, the damage is estimated at 166 millions of francs. It is wonderful, therefore, to consider that less than nine years have elapsed since the signing of the Armistice, and that Rheims is now itself again. Rheims Cathedral is restored to its full beauty, and those who are going to France this summer should not fail to see the historic building.

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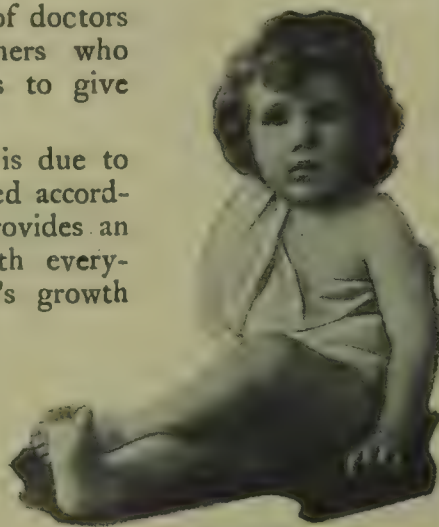
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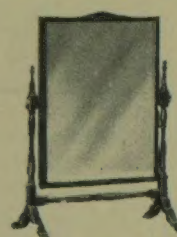
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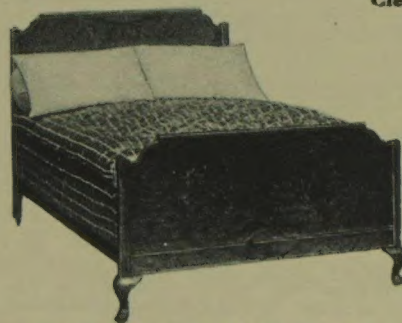
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3 ft. 6 in.	£8 2 6	4 ft. 6 in.	£8 15 0

Set M.  
3 ft. 0 in. Elastic edge French Spring .. £5 17 6  
3 ft. 0 in. Best Black Hair and White  
Wool French Mattress .. £4 10 0  
3 ft. 0 in. Grey Goose Feather Bolster  
in Canton .. 19 6  
29 x 20 in. Feather Down Pillow in  
White Case .. 13 0

Set complete .. .. £12 0 0  
4 ft. 6 in. Set, Bedding as above,  
complete (2 pillows) .. £17 15 0



Hamptons' No. B23. Finely figured Walnut  
Bow Front Bedstead, fitted sanitary iron  
sides. In stock all sizes. Clearing at

Size	Price	Size	Price
3 ft. 0 in.	£8 5 0	4 ft. 0 in.	£9 10 0
3 ft. 6 in.	£9 0 0	4 ft. 6 in.	£9 17 6

Set K.  
3 ft. 0 in. Elastic edge Boxspring,  
stuffed all Hair .. £4 19 6  
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Woolen Mattress .. £3 5 0  
3 ft. 0 in. Grey Goose Feather Bolster  
29 x 20 in. " " " Pillow .. 16 6  
12 6

Set complete .. .. £9 13 6  
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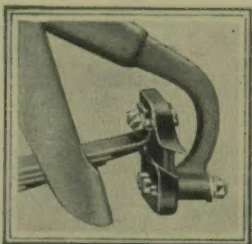
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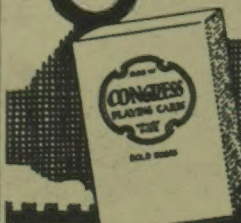
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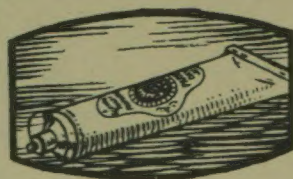


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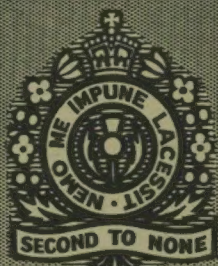
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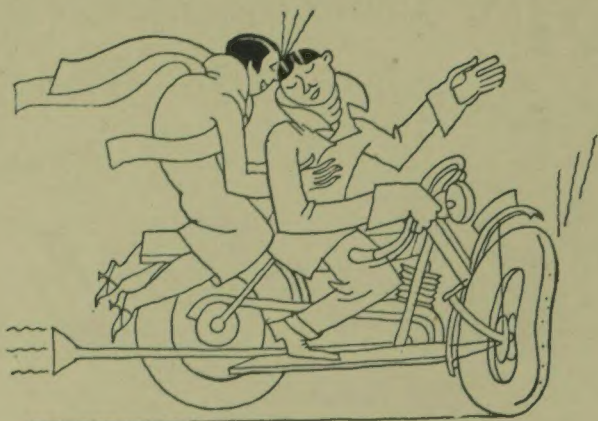


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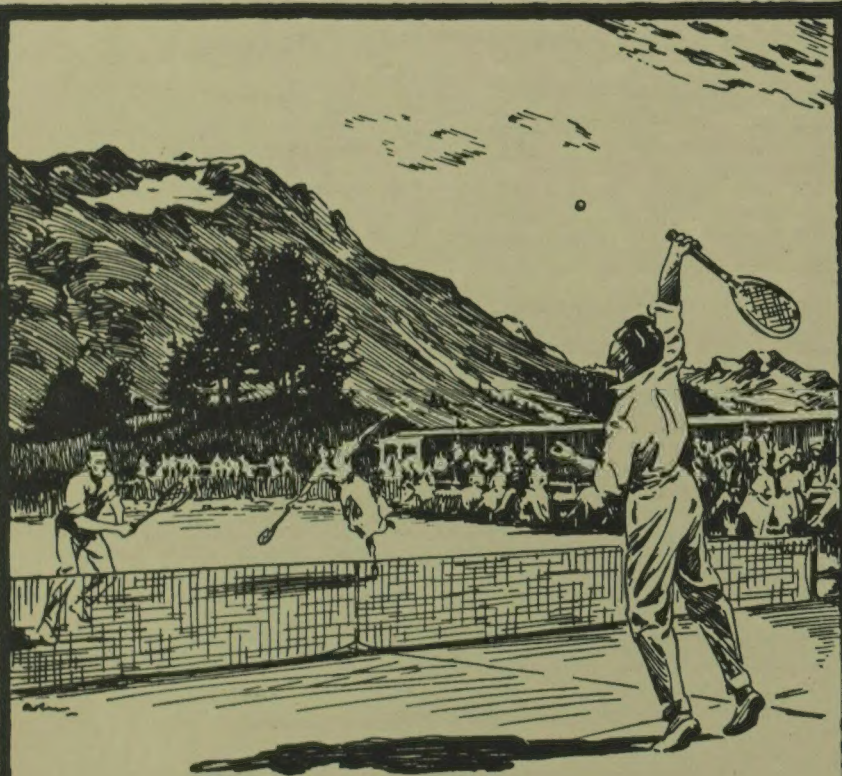
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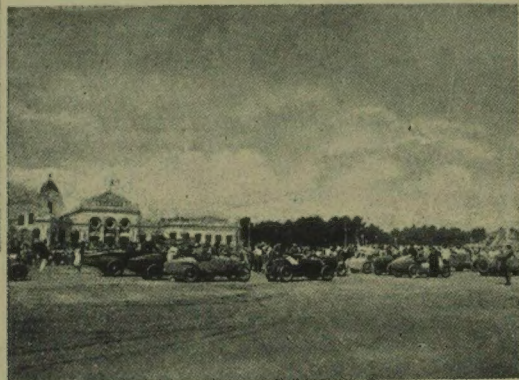
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